P. ČETKAUSKAS

Akordeonistas

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Akordeonistas

VALSTYBINĖ GROŽINĖS LITERATŪROS
LEIDYKLA
VILNIUS * 1958

Ноты: Ale07.ru

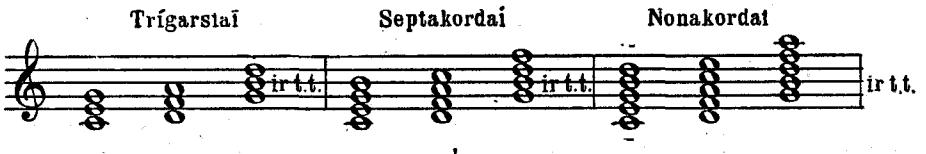
Ši knyga yra „Jaunojo akordeonisto" tąsa ir skirta jau daugiau pažengusiems akordeonistams.

„Akordeoniste" pateikiamos elementarinės žinios apie harmoniją, kad besimokantieji galėtų groti be raidinės (cifrinės) bosų sistemos. Pirštavimas (aplikatūra) nurodomas tik sunkesnėse techniniu atžvilgiu vietose. Čia kairiosios rankos klaviatūros bosų ir akordų raidės nesužymėtos, turint omenyje, kad akordeonistai, išstudijavę pirmąją dalį, privalo mokėti skaityti boso raktą ne blogiau už smuiko raktą.

Knygoje duodama nemaža etiudų, o taip pat yra žymiai išplėsta ir paįvairinta koncertinė dalis.

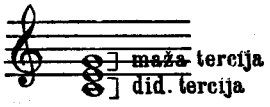
Akordai

Vienkartinis tercijomis išdėstytų kelių garsų skambėjimas vadinamas akordu. Akordo natos skaitomos iš apačios į viršų. Akordai, susidedą iš trijų garsų (arba dviejų tercijų), vadinami trigarsiais, susidedą iš keturių garsų (arba iš trijų tercijų), vadinami septakordais, o tokie akordai, kurie susideda iš penkių garsų (arba keturių tercijų), vadinami nonakordais.

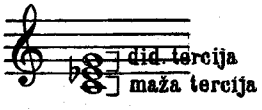


Kiekvieno iš šių akordų apatinis garsas vadinasi pagrindiniu, o toliau kiti akordo garsai turi tokį pavadinimą, kokį intervalą sudaro, skaitant nuo pagrindinio garso. Taigi, antrasis garsas yra akordo tercija, trečiasis — kvinta, ketvirtasis — septima, penktasis — nona.

Trigarsiai akordeono bosuose yra dviejų rūšių: mažoriniai ir minoriniai. Mažoriniai — dur trigarsiai susideda iš didžiosios ir mažosios tercijos:



Minoriniai — moll trigarsiai susideda iš mažosios ir didžiosios tercijos:

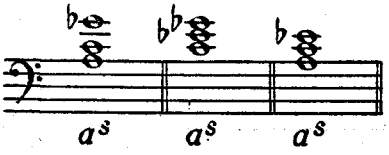


Akordeono literatūroje septakordai žymimi dažniausiai keturiais garsais, o jei žymima trimis garsais, tai išleidžiama septakordo kvinta.

Kaip jau buvo minėta „Jaunojo akordeonisto" vadovėlyje (26 psl.), kairiosios rankos klaviatūroje, skaitant nuo dumplių, VI-oje eilėje yra sumažintų septakordų eilė.

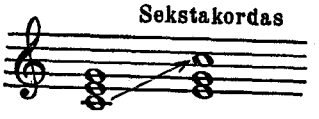
Sumažinti septakordai akordeonui dažniausiai užrašomi trimis garsais. Jei, pvz., sumažintas septakordas fortepijono literatūroje užrašomas šitaip:

tai akordeone jis užrašomas taip:

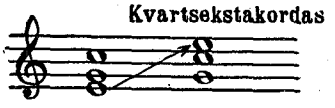


Čia buvo duoti pavyzdžiai, iš kokių intervalų sudaromi akordai, bet to paties akordo garsų **išdėstymas gali būti įvairus,**— tatai vadinama akordo apvertimu.

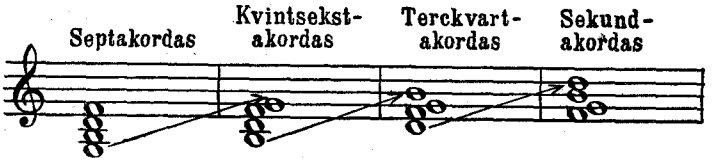
Jei trigarsio pagrindinį garsą „c" nukelsime oktava aukštyn, kitus du garsus palikdami vietoje, gausime pirmąjį trigarsio apvertimą, kuris vadinamas sekstakordu:



Jei sekstakordo pagrindinį garsą „e" perkelsime oktava aukštyn, gausime antrąjį trigarsio apvertimą — kvartsekstakordą:



Septakordas turi tris apvertimus. Pirmasis apvertimas vadinamas kvintsekstakordu, antrasis — terckvartakordu, trečiasis — sekundakordu.



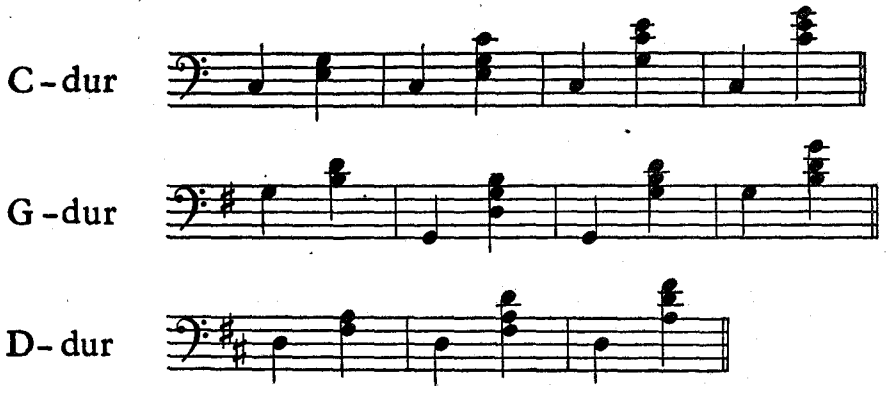
Atitinkamus apvertimus turi ir sumažintas septakordas.

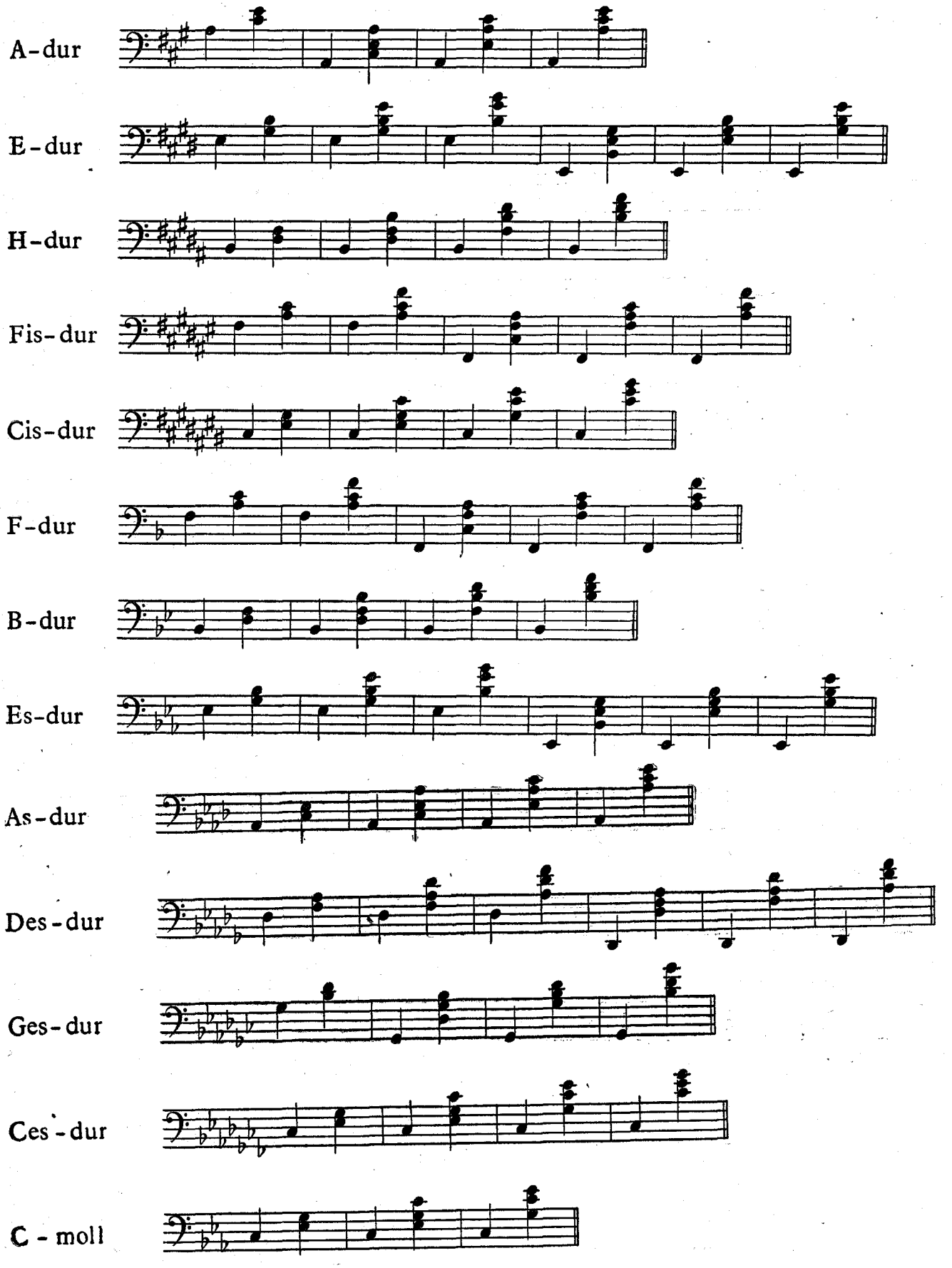
Akordeone visų akordų apvertimus galima pagroti tik dešinės rankos klaviatūra. Gi kairiosios rankos klaviatūroje esančiais mygtukais galima pagroti tik vieną akordo padėtį, nors (kaip toliau pamatysime) užrašoma visaip.

Visur, kur minimas septakordas, turima omenyje dominantseptakordas, t. y. V-ojo gamos laipsnio septakordas, nes gamos V-asis laipsnis vadinamas **dominante** (I-asis gamos laipsnis — tonika, IV-asis — subdominantė). Išskyrus sumažintus ir dominantseptakordus, visi kiti septakordai yra šalutiniai. Akordeone šalutiniams septakordams ir akordo apvertimams atskirų mygtukų nėra. Juos tenka sudaryti iš kelių esamų.

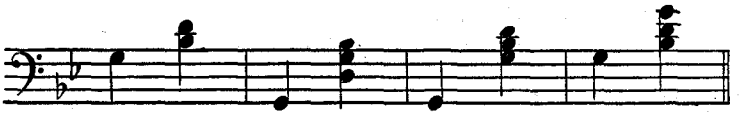
Įvairius akordų apvertimus ir šalutinius akordus dažnai sutinkame fortepijoninėje literatūroje. Norint tai atlikti akordeonu, reikia gerai išanalizuoti pridedamus akordų pavyzdžius.

Pagalbinė akordų lentelė

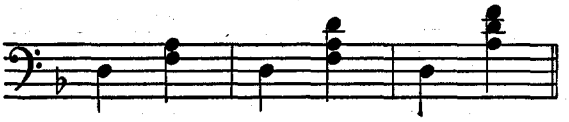



A-dur
E-dur
H-dur
Fis-dur
Cis-dur
F-dur
B-dur
Es-dur
As-dur
Des-dur
Ges-dur
Ces-dur
C - moll

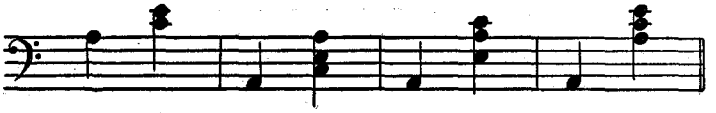
G - moll



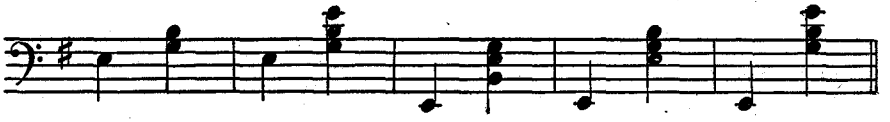
D - moll



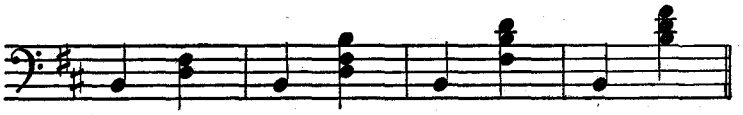
A - moll



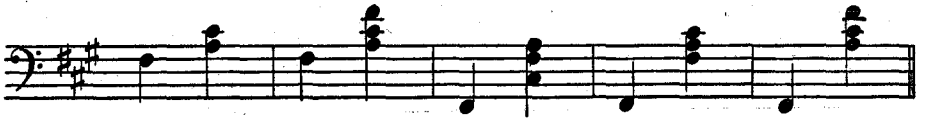
E - moll



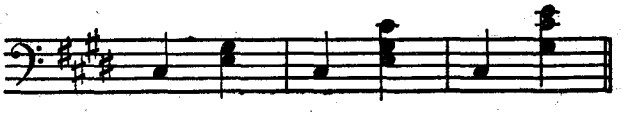
H - moll



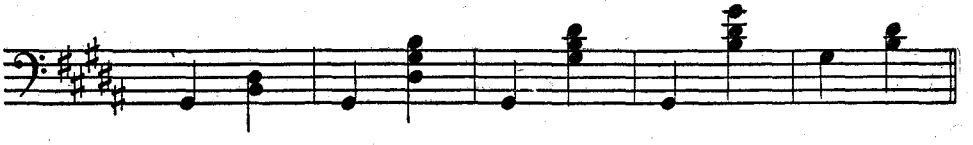
Fıs - moll



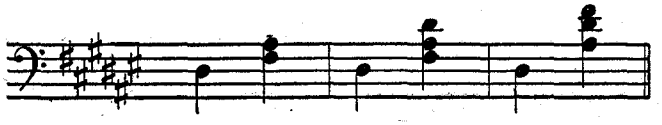
Cıs - moll



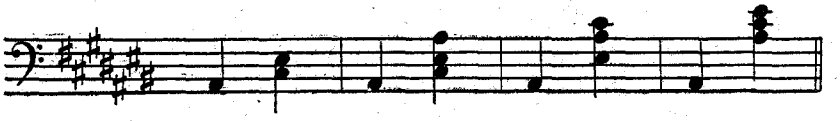
Gis - moll
(enh. As - moll)



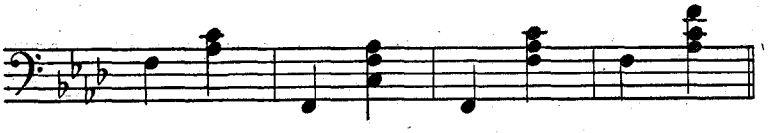
Dis - moll
(enh. Es - moll)



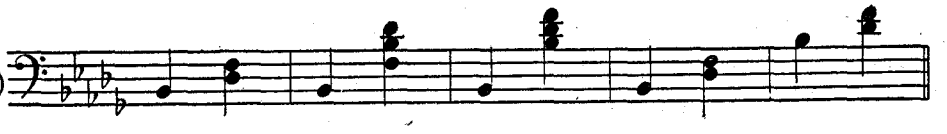
ais - moll
(enh. B - moll)

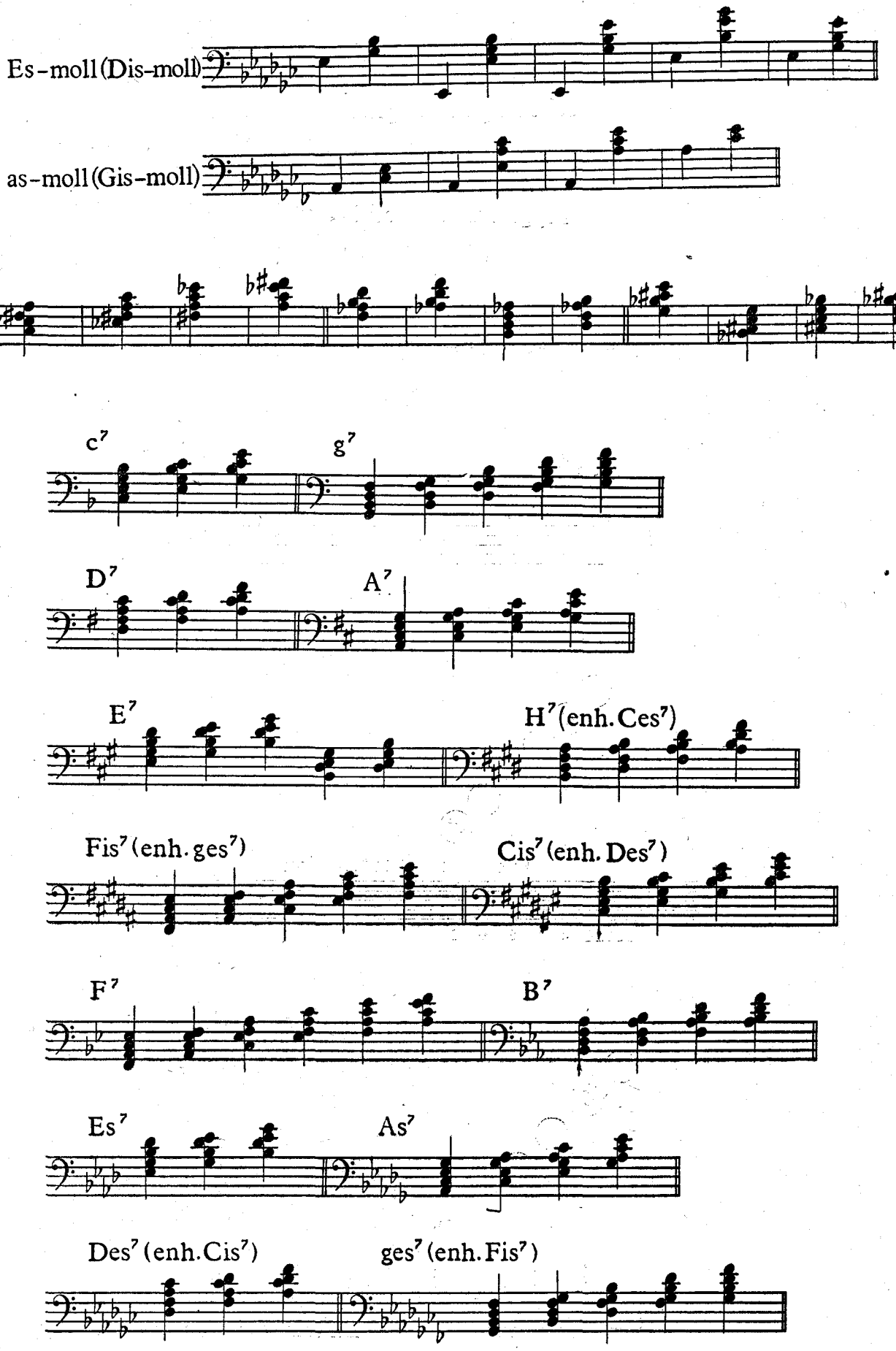


F - moll



B - moll (ais - moll)

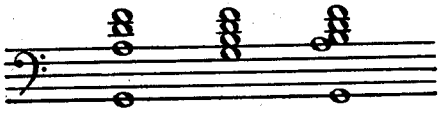


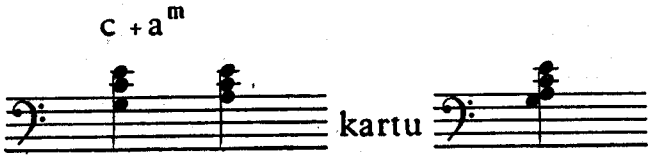

Es-moll (Dis-moll)
as-moll (Gis-moll)
c7
g7
D7
A7
E7
H7 (enh. Ces7)
Fis7 (enh. ges7)
Cis7 (enh. Des7)
F7
B7
Es7
As7
Des7 (enh. Cis7)
ges7 (enh. Fis7)

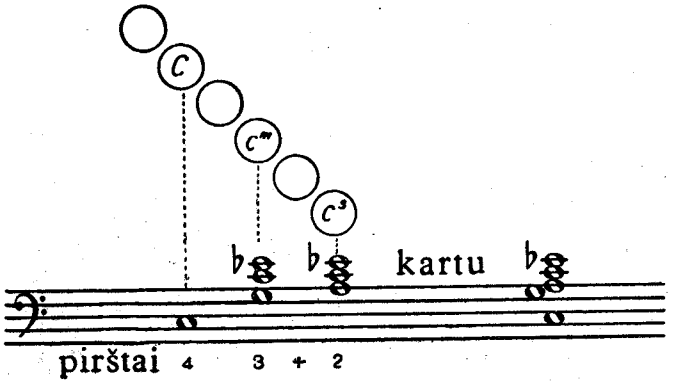
Akordų sudarymas

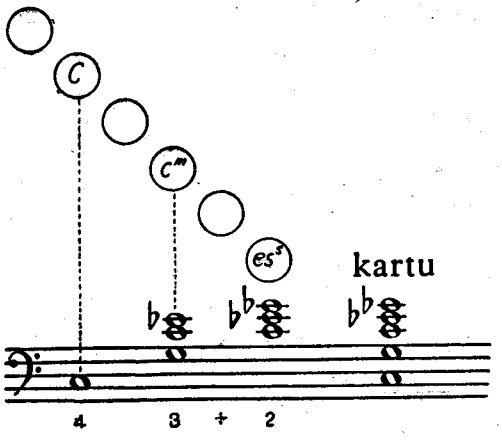
Mygtukus spausti kartu

$(d^m) + (g^7)$ (kartu)

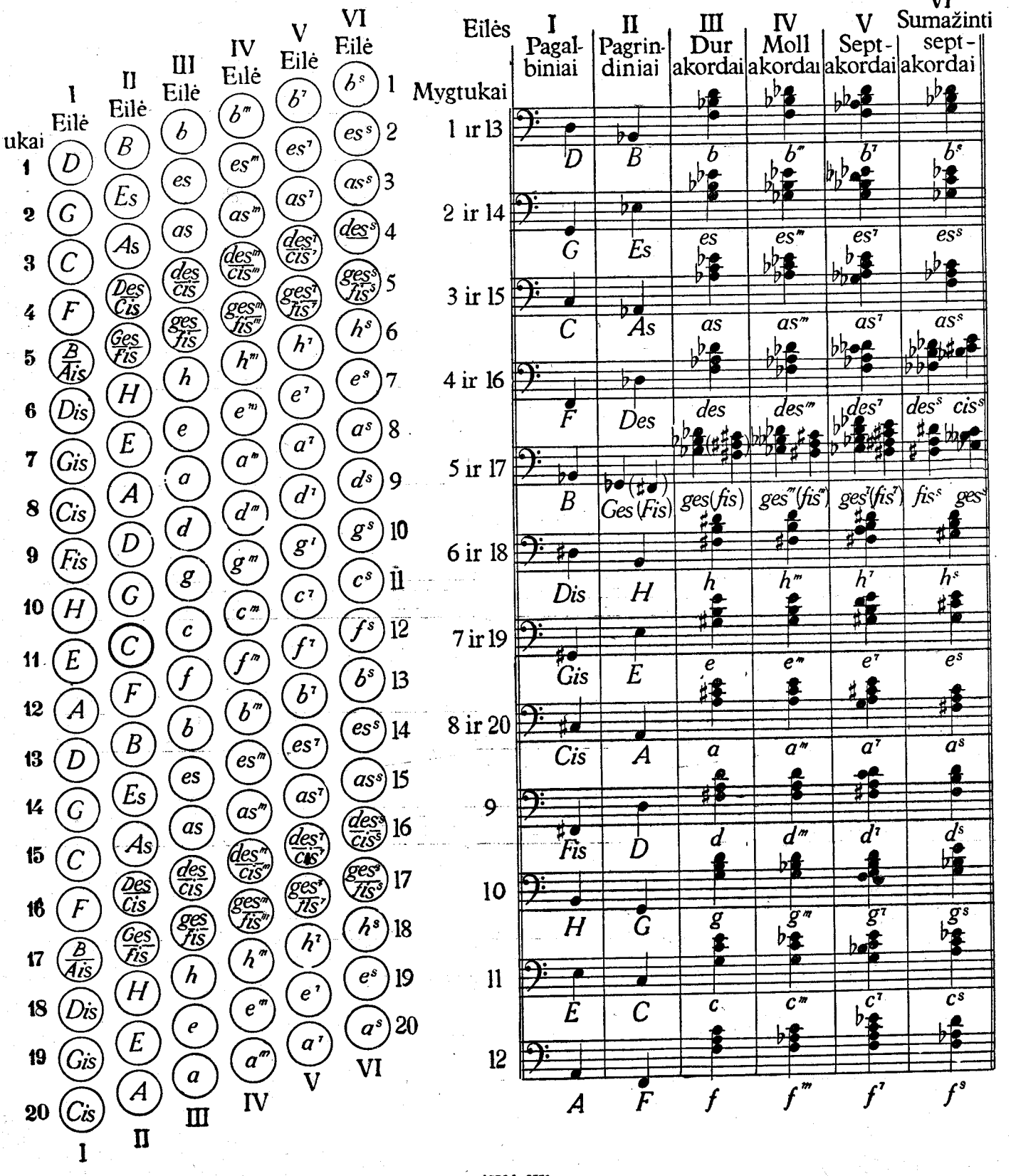








Kairiosios rankos klaviatūros orientacinė lentelė



VGLL 2570

ETIUDAI

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K. ČERNIS
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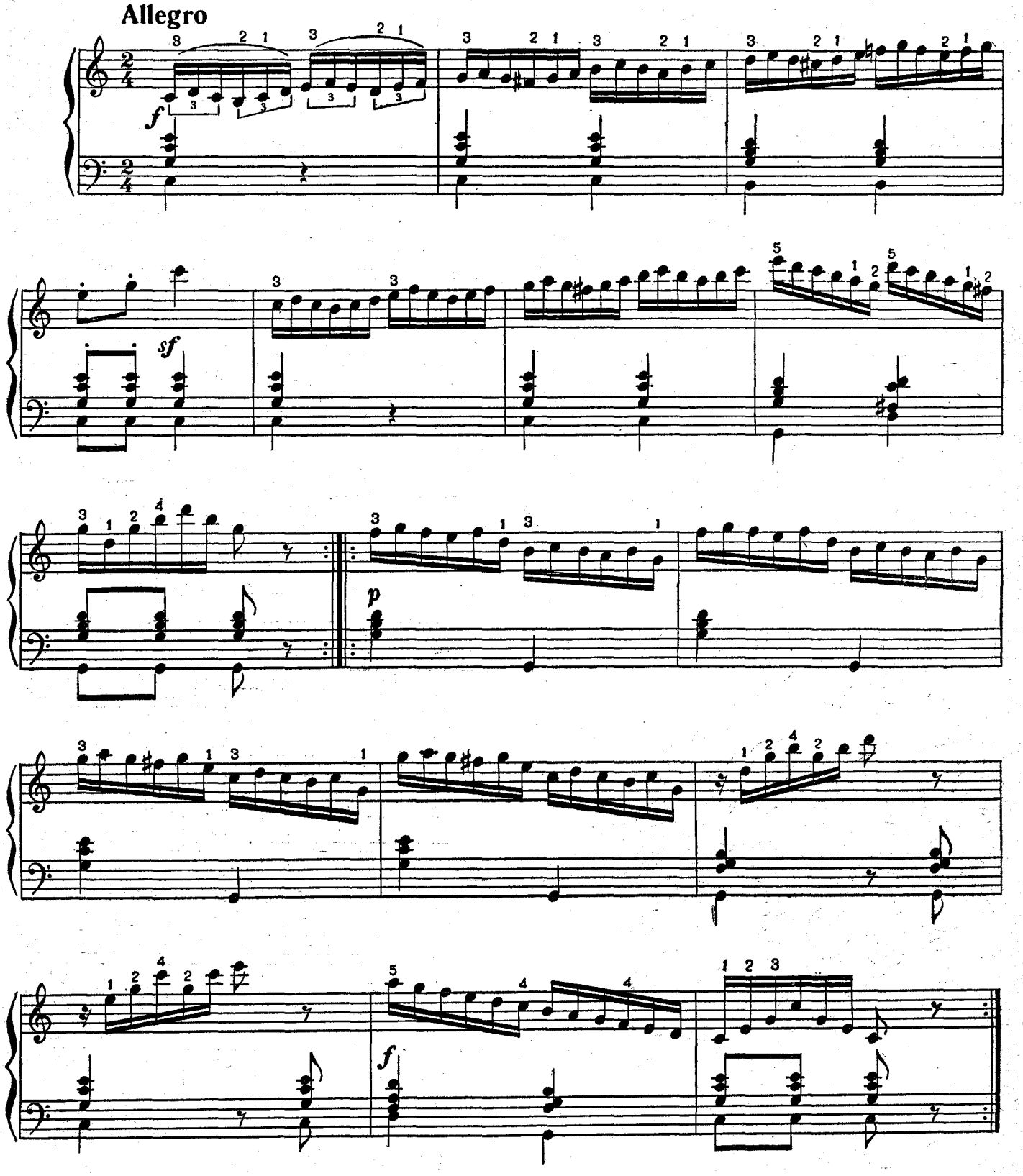

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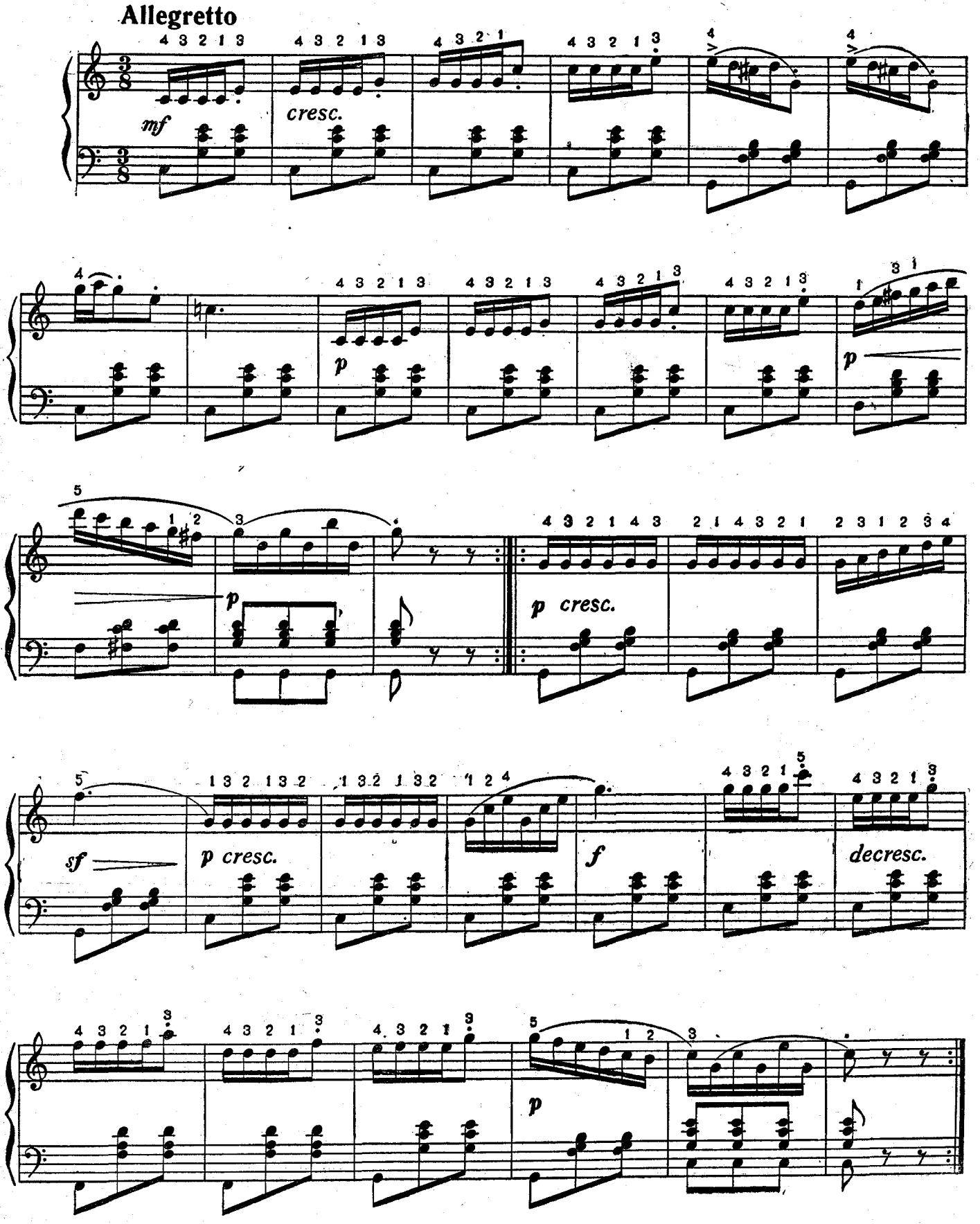

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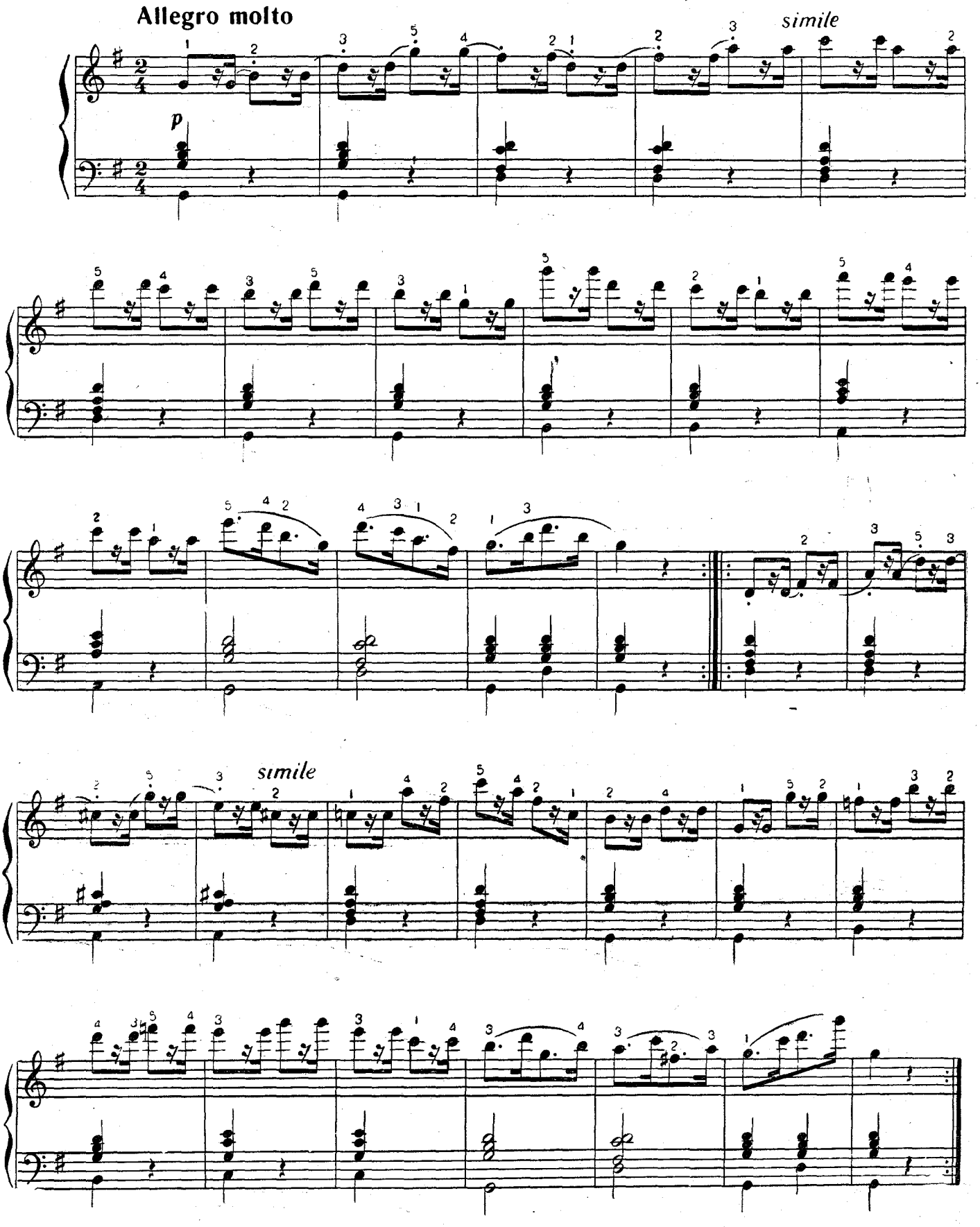

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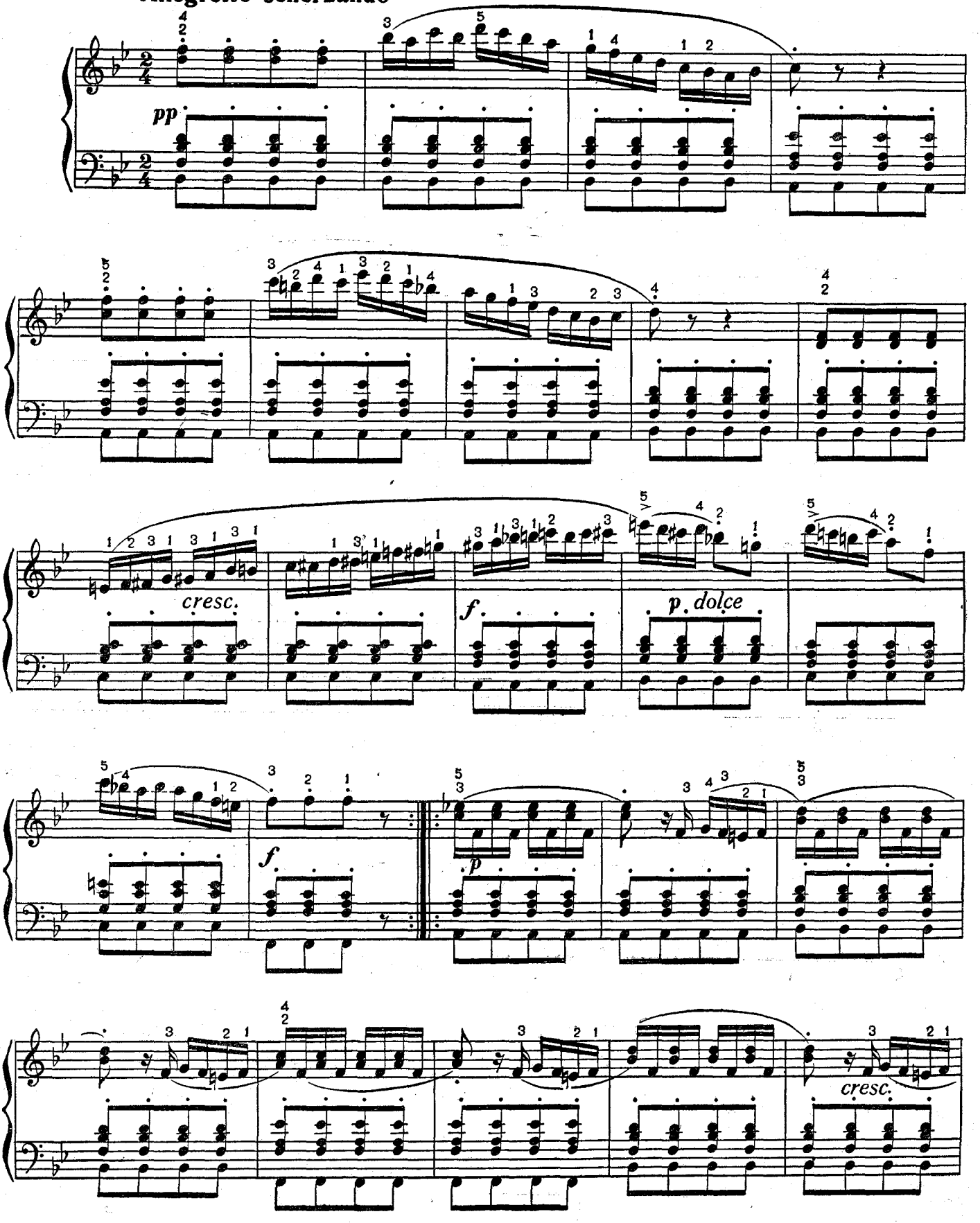
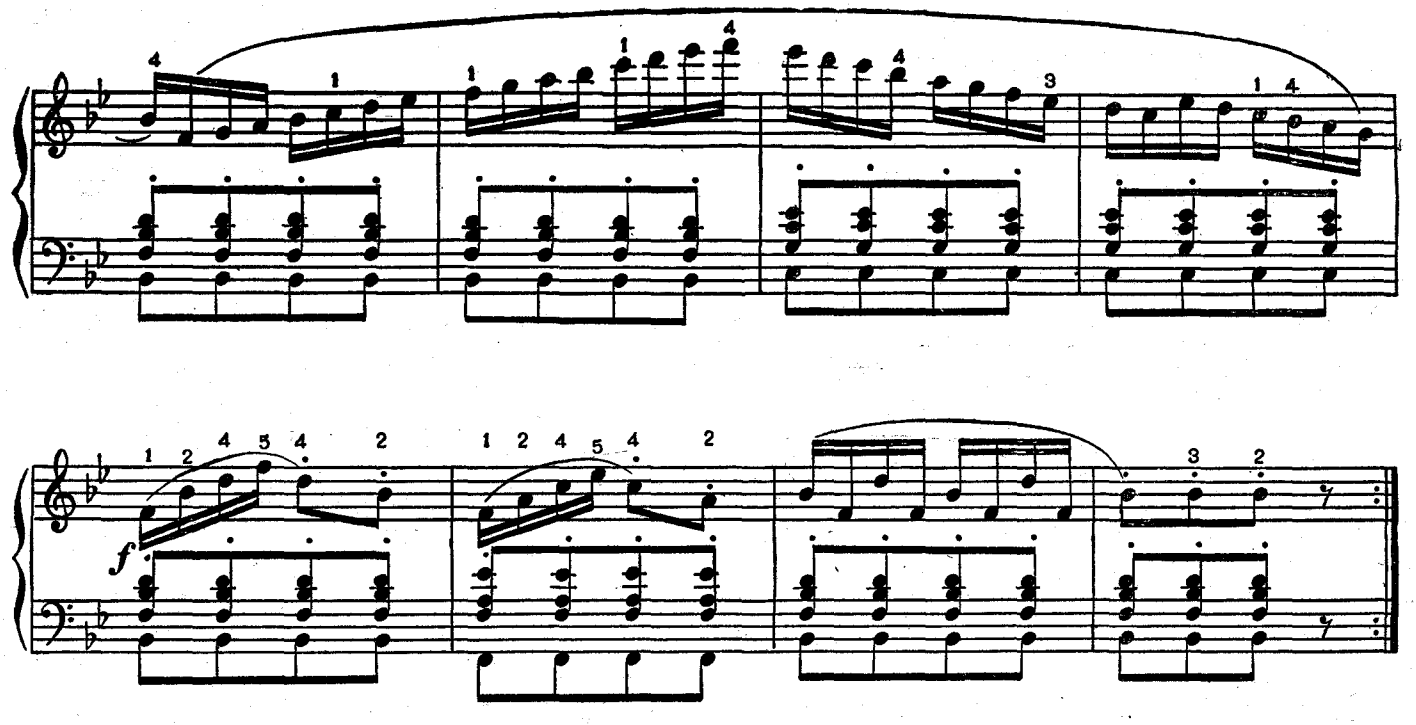
Allegretto scherzando





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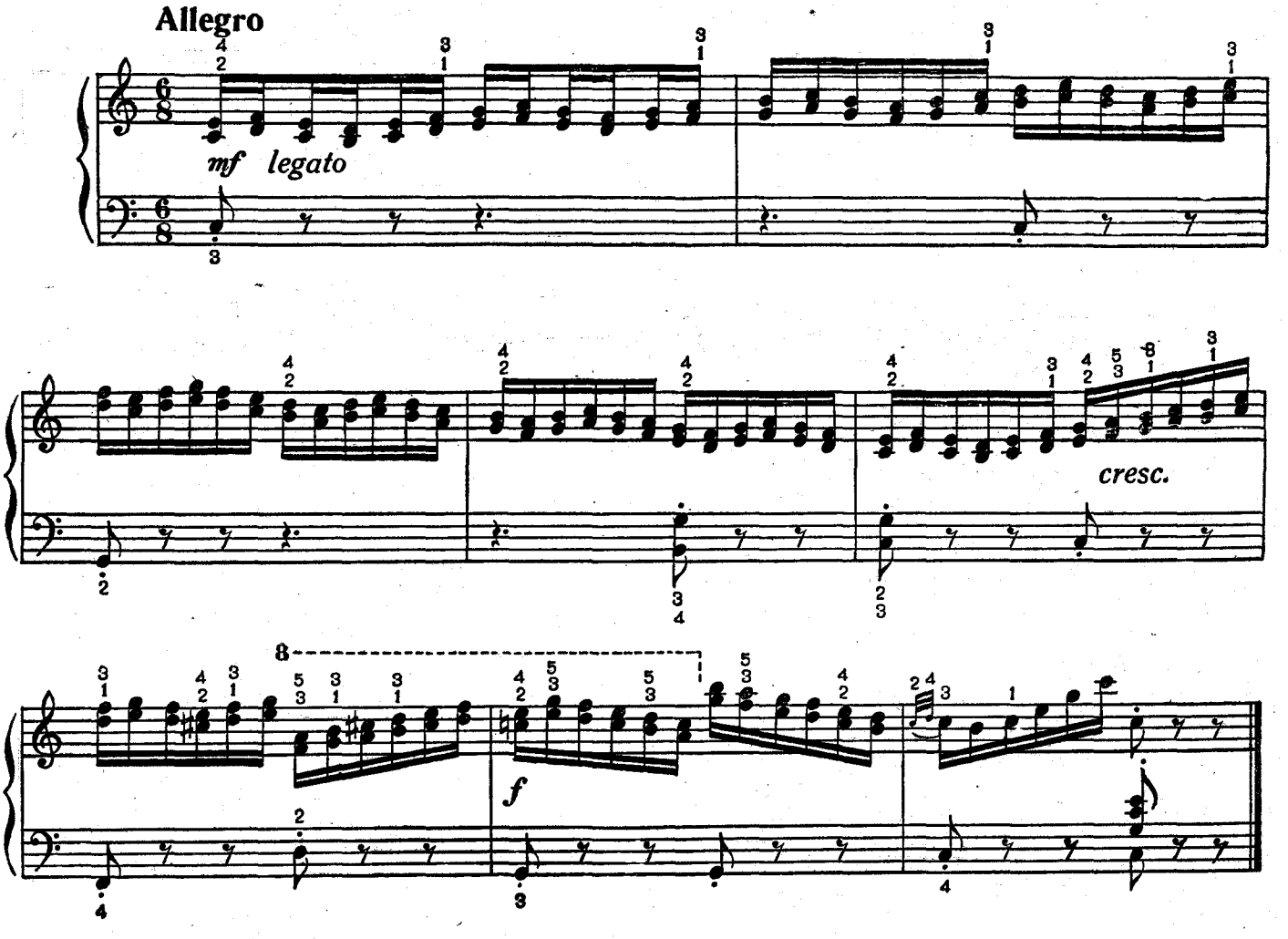
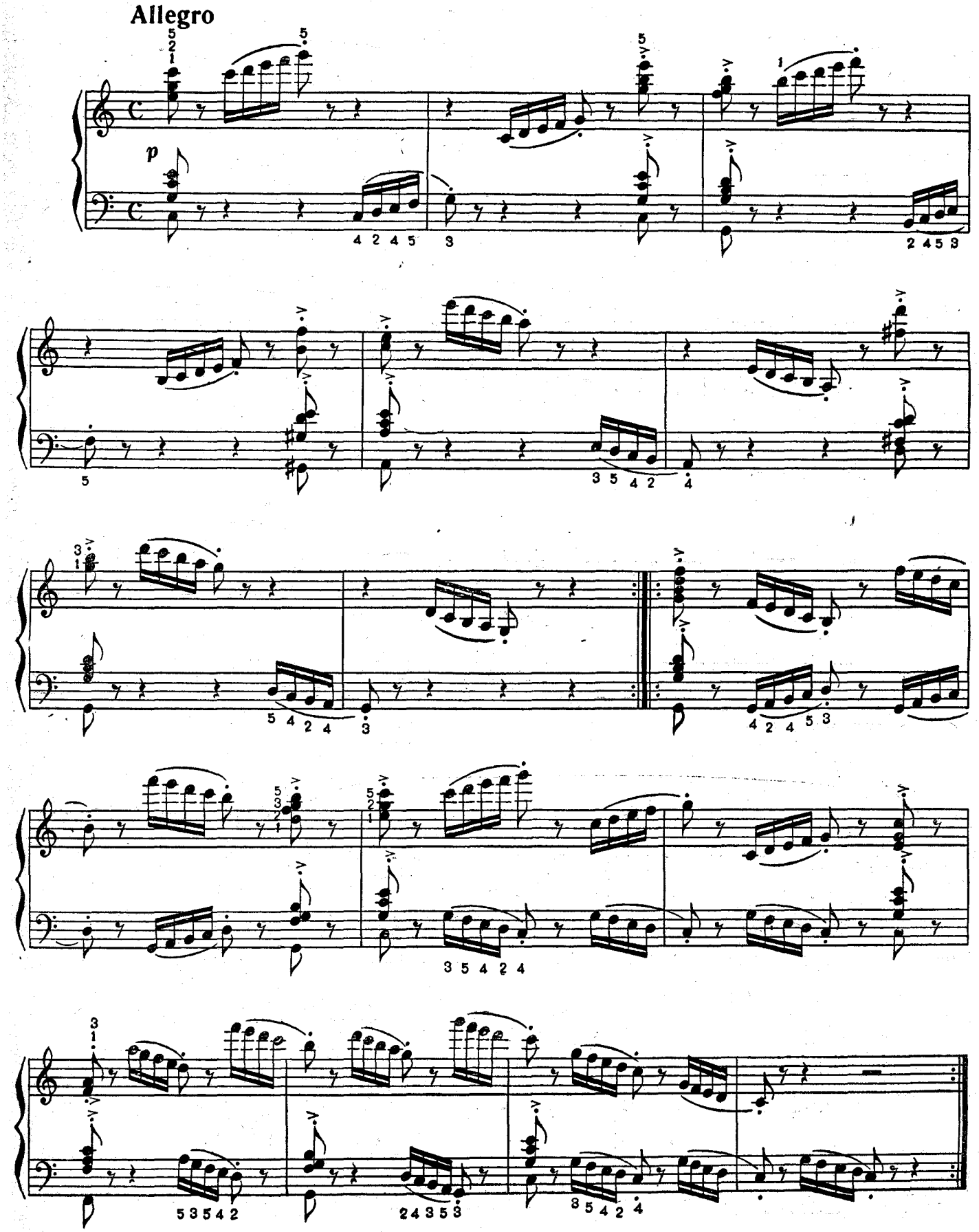


Etiudas Nr. 6

K. ČERNIS



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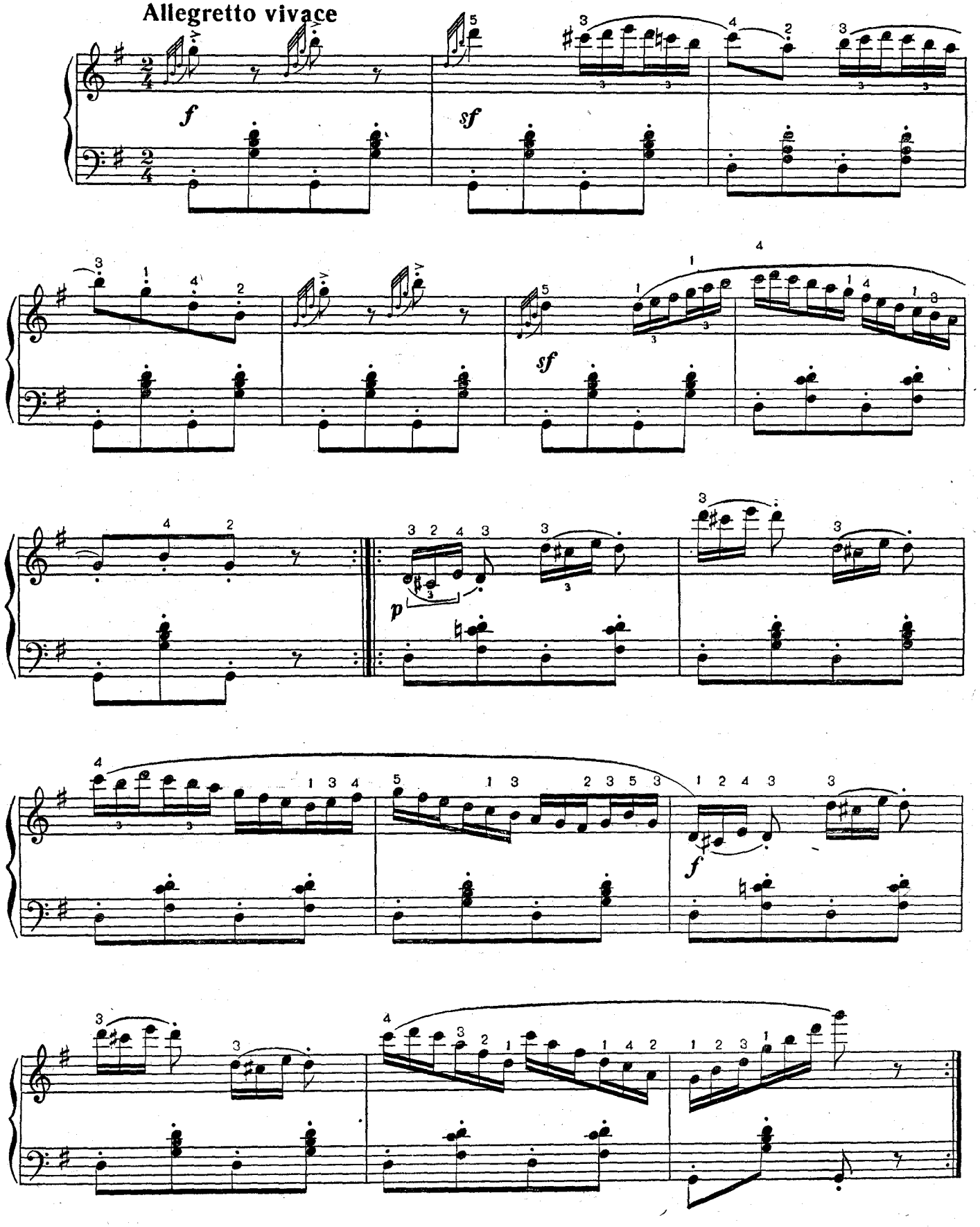

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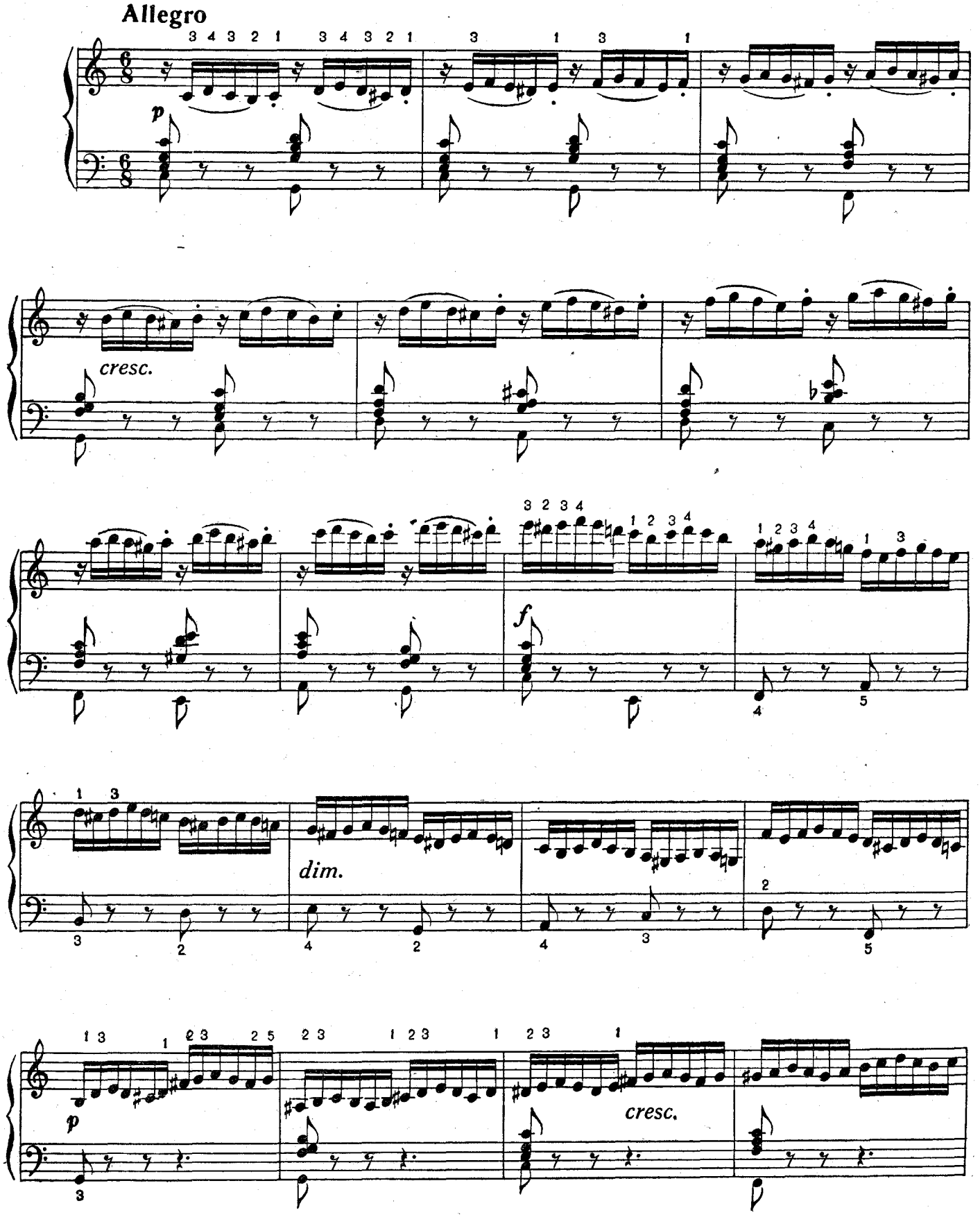

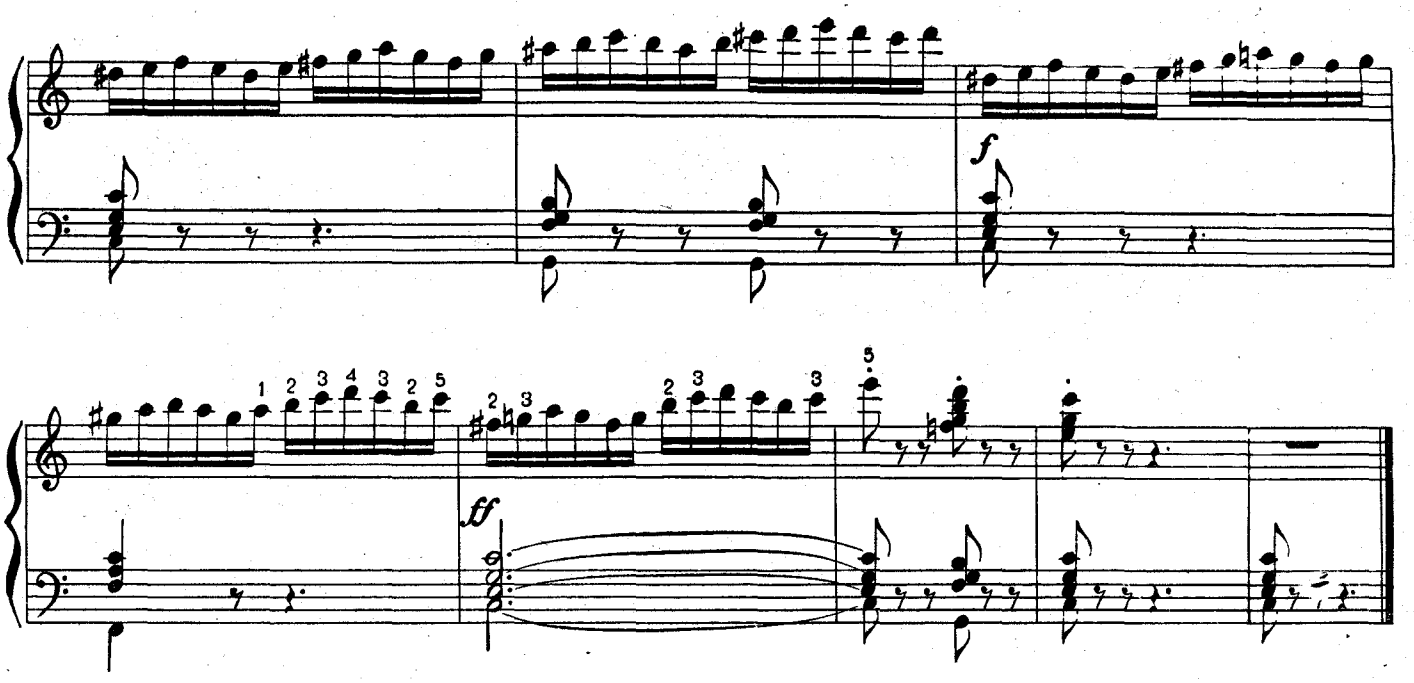

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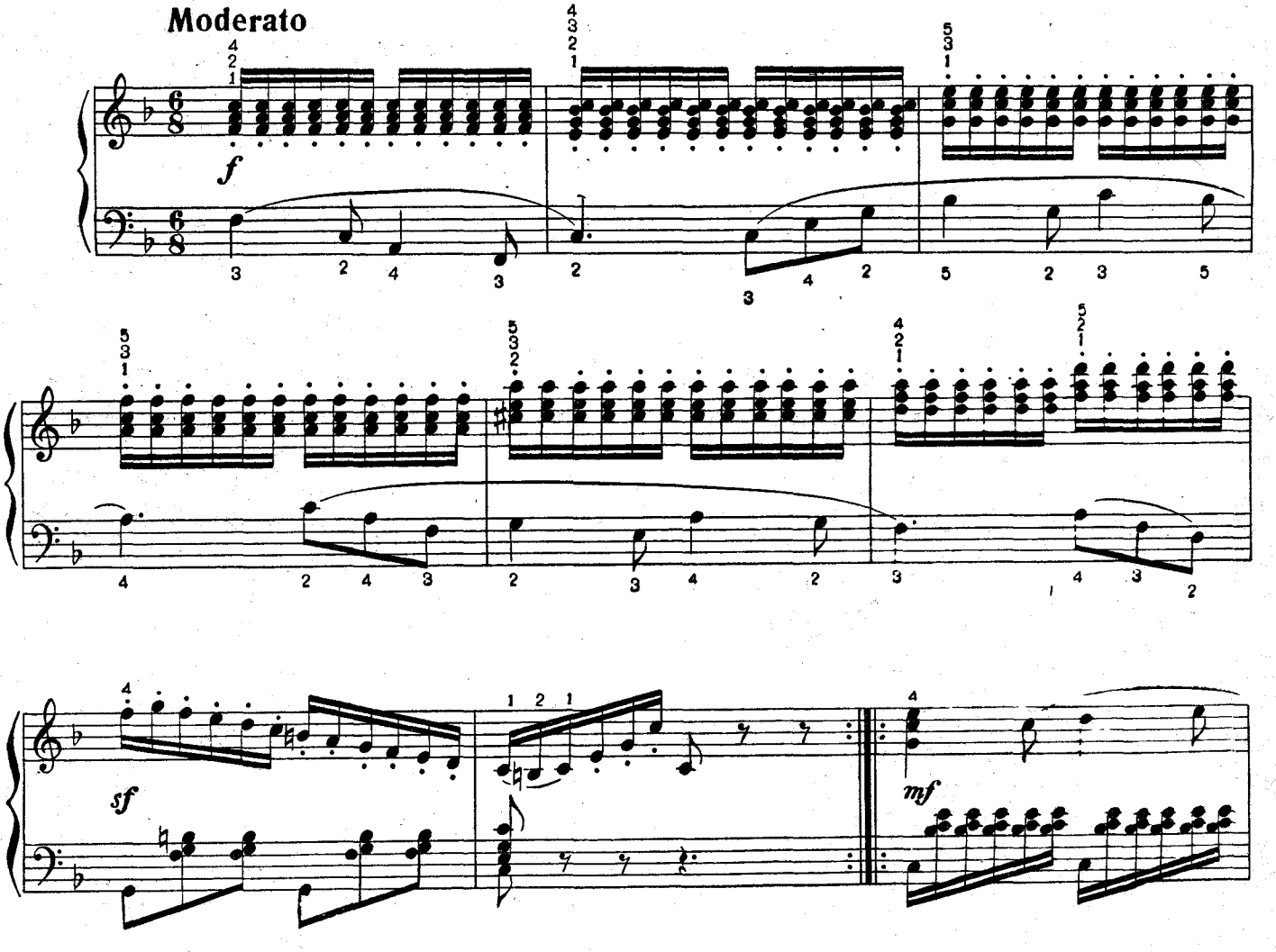

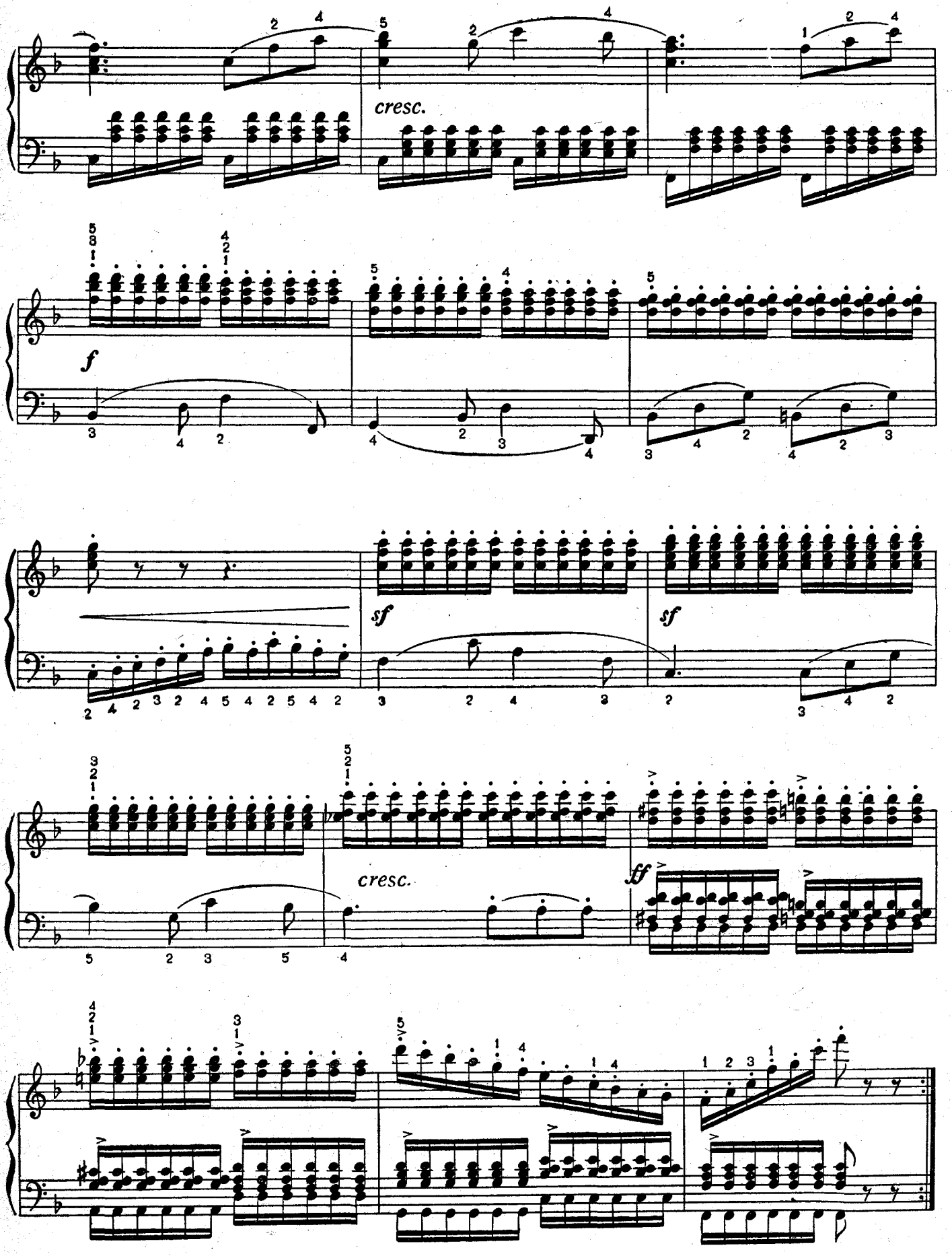
cresc.
f
sf
sf
cresc.
ff

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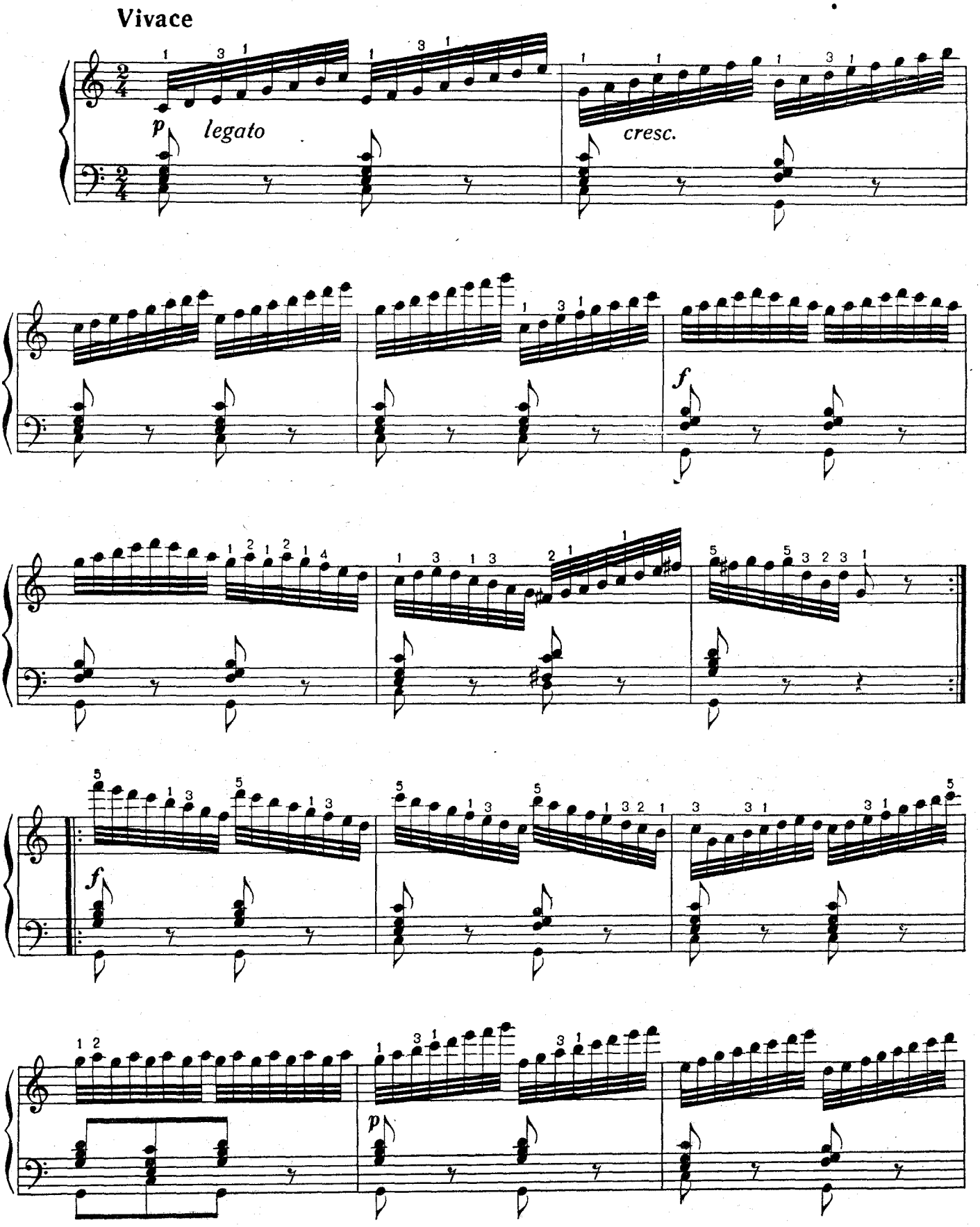
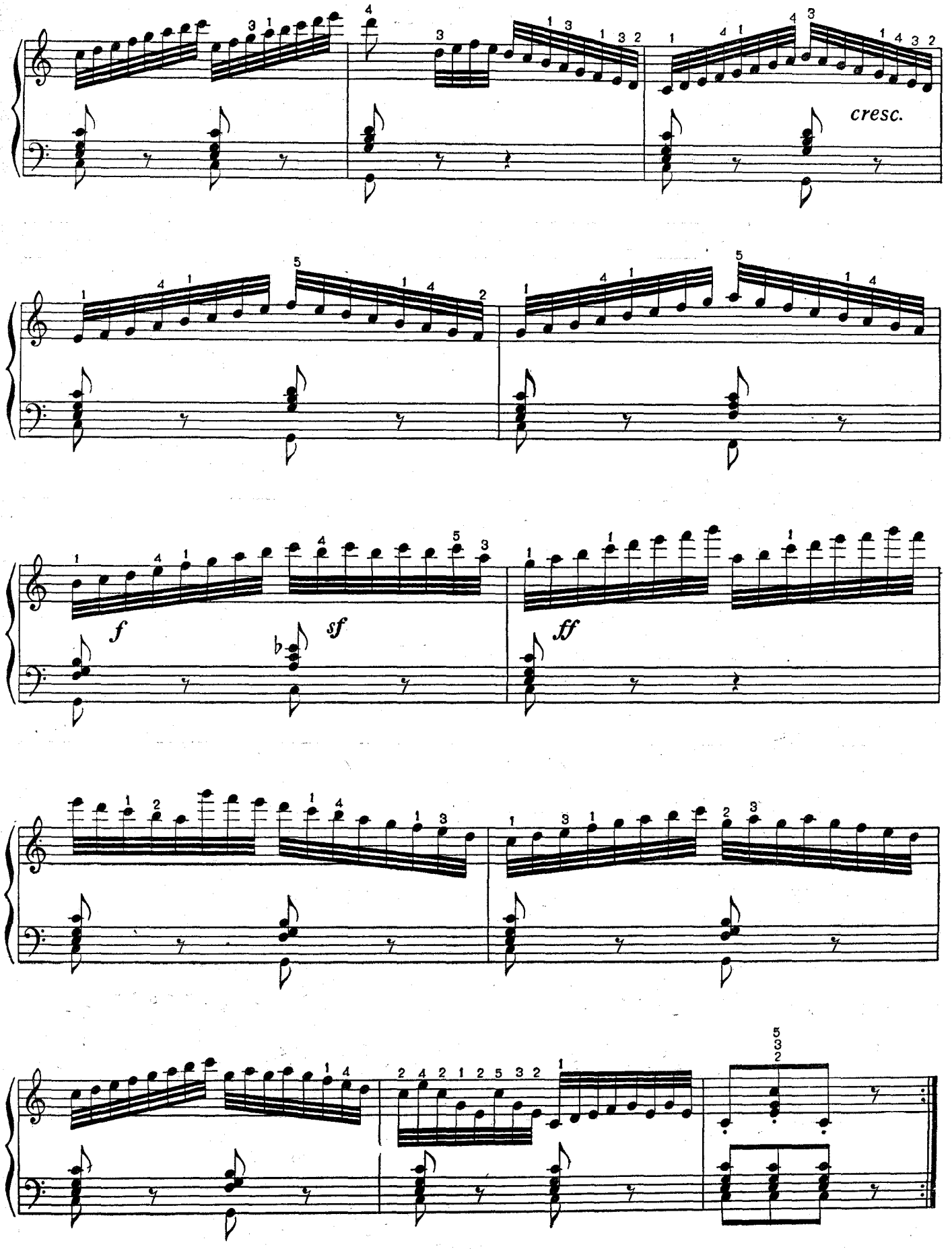
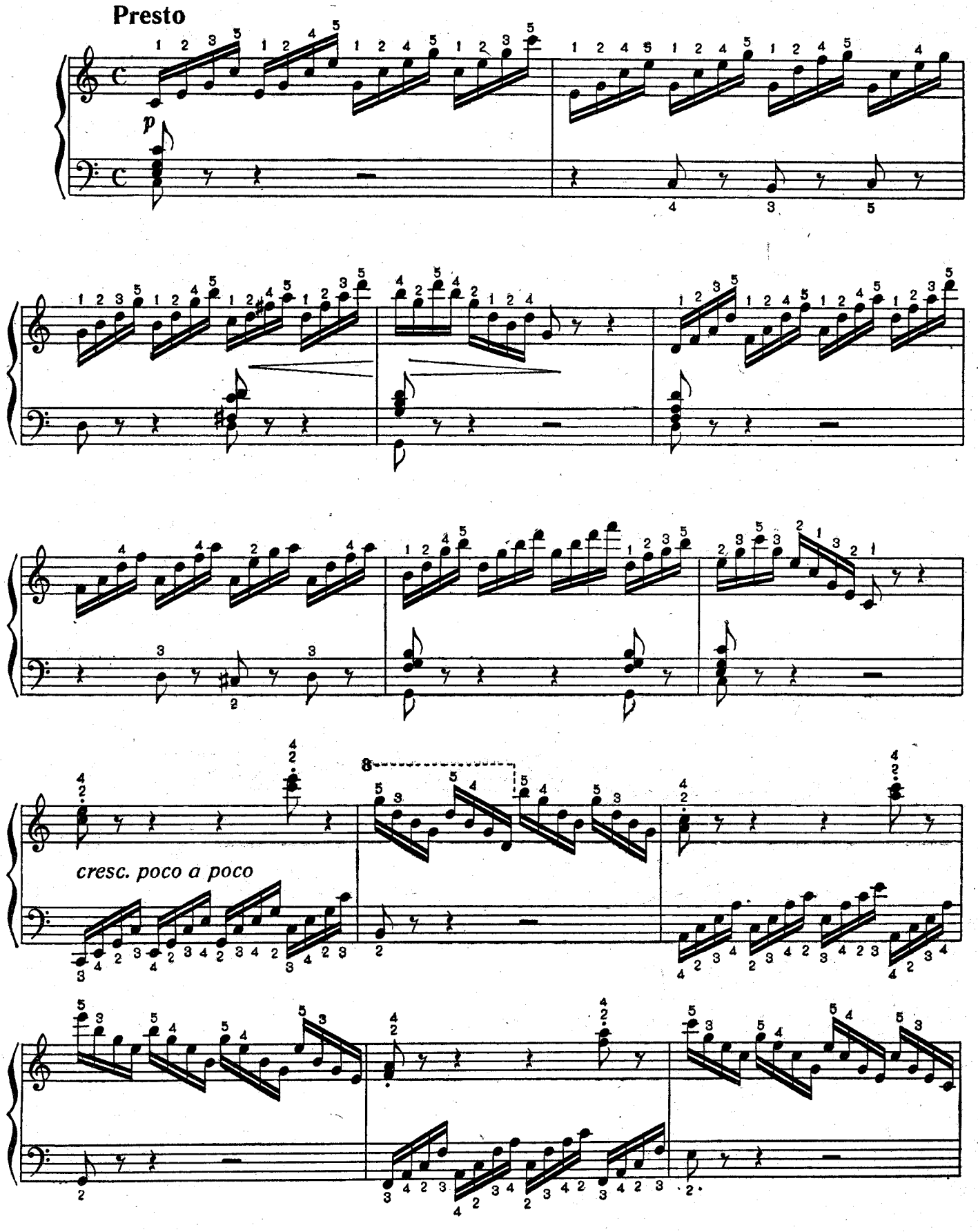
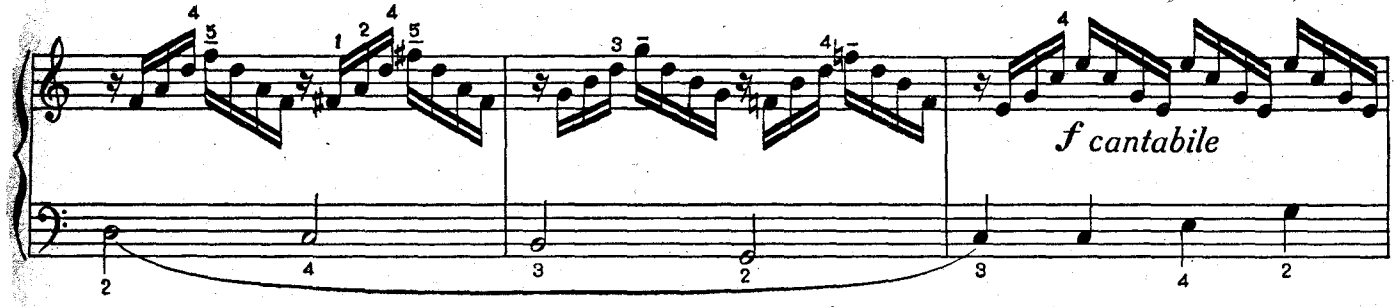


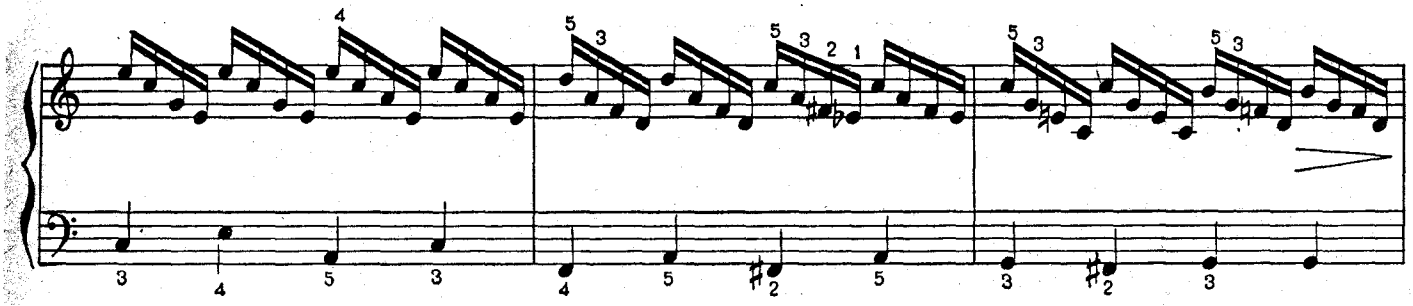

cresc.
f
sf
ff

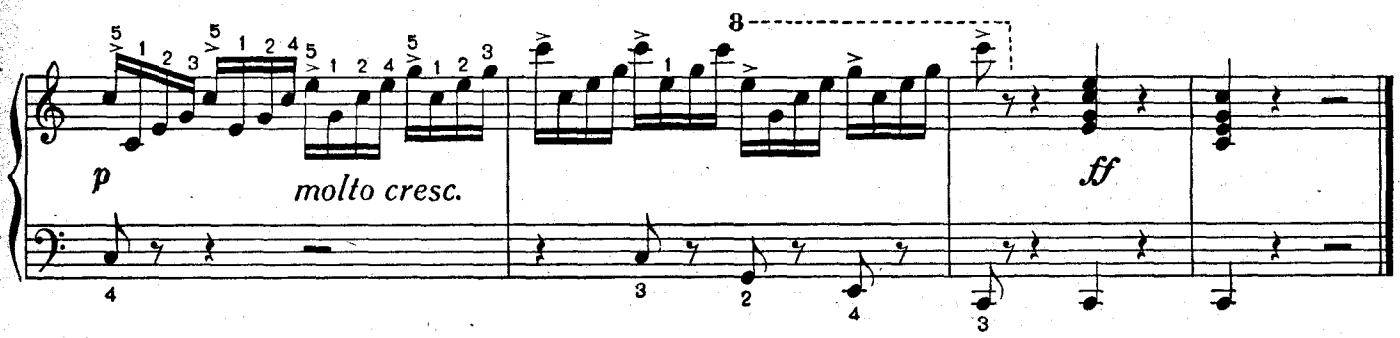
Etiudas Nr. 11

K. ČERNIS
op. 299. Nr. 4



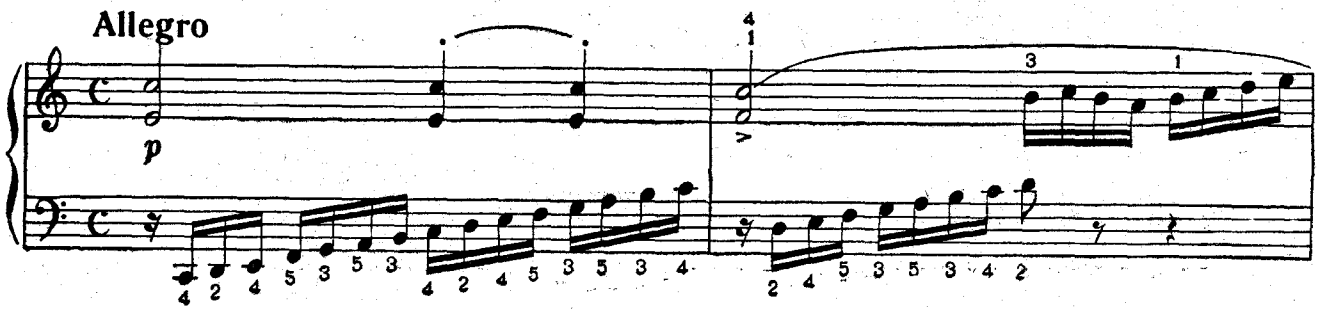


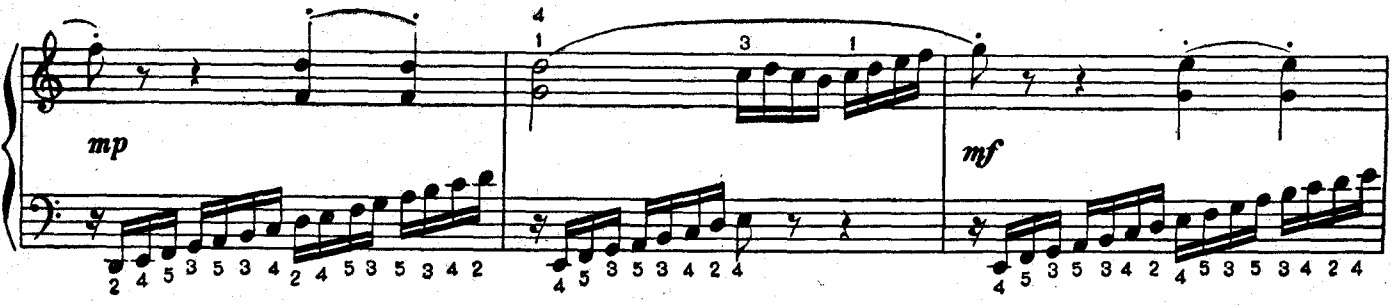


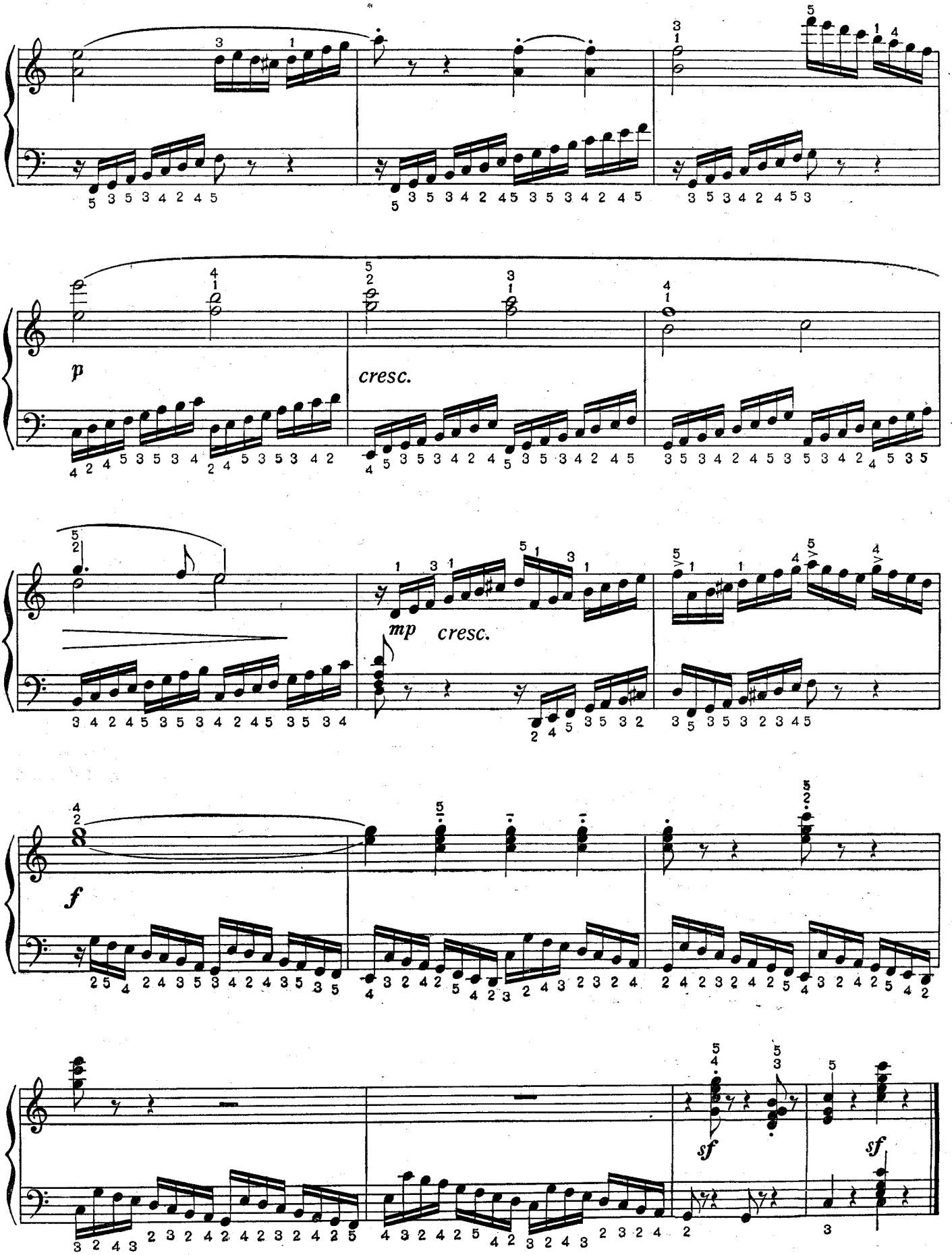


Etiudas Nr. 12

K. ČERNIS
op. 299. Nr. 2

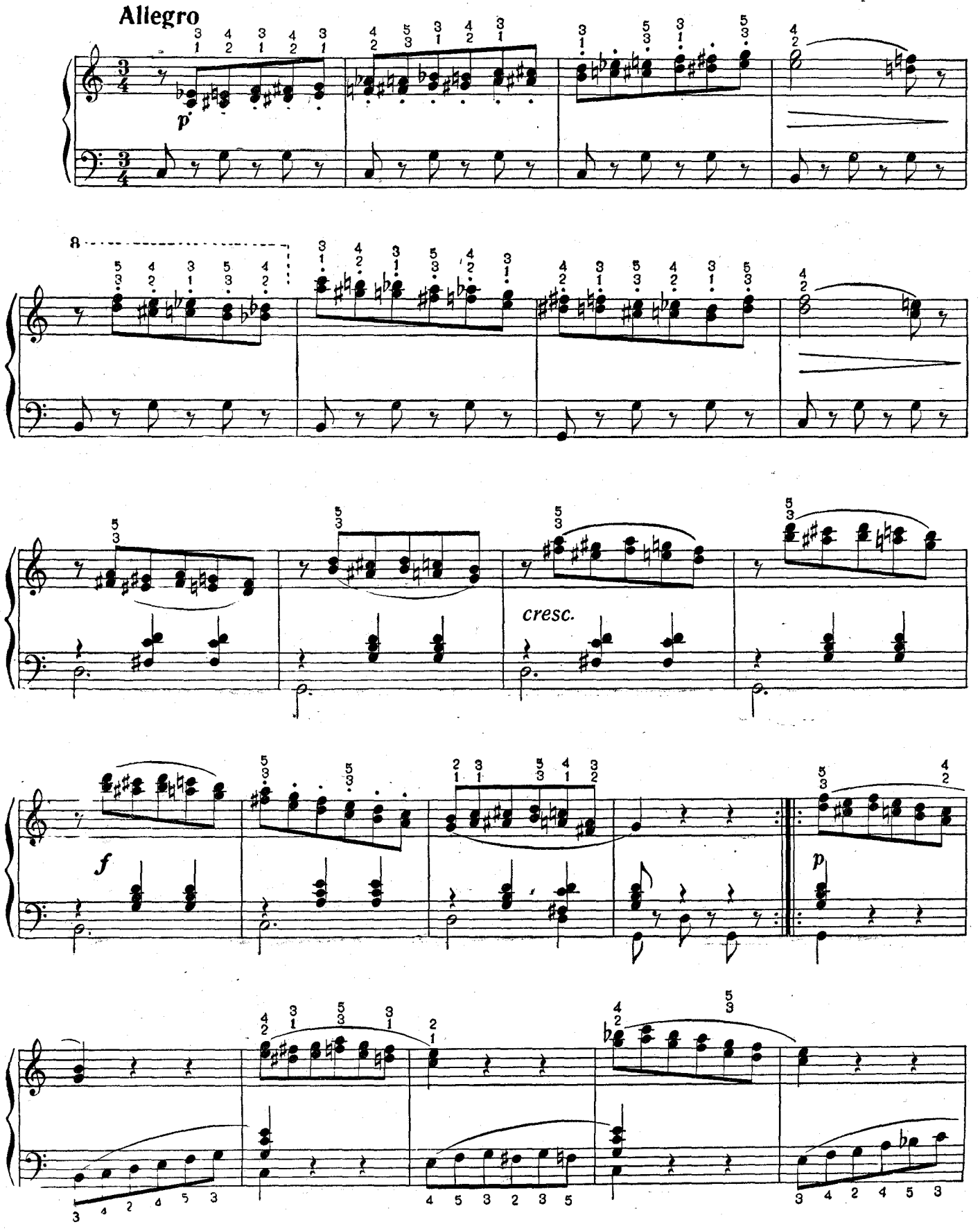


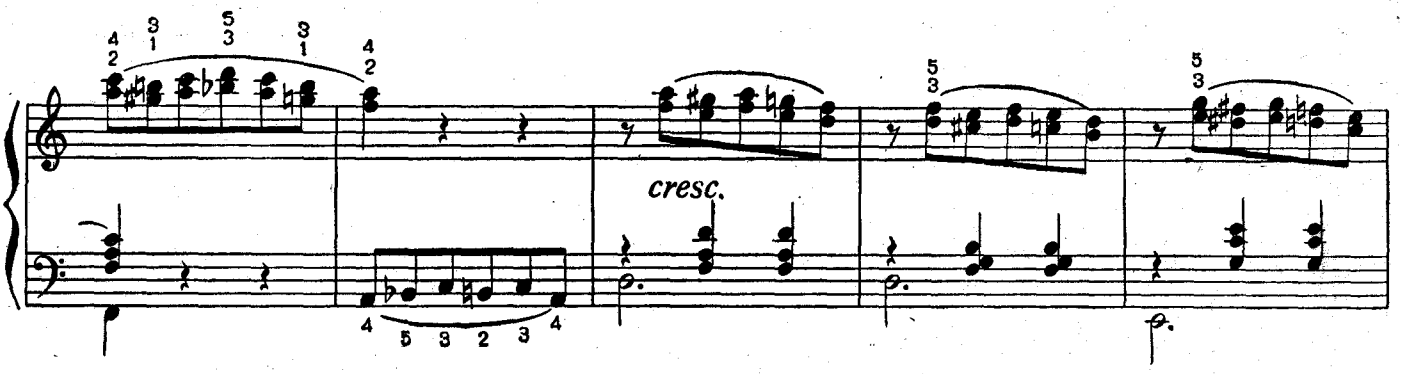


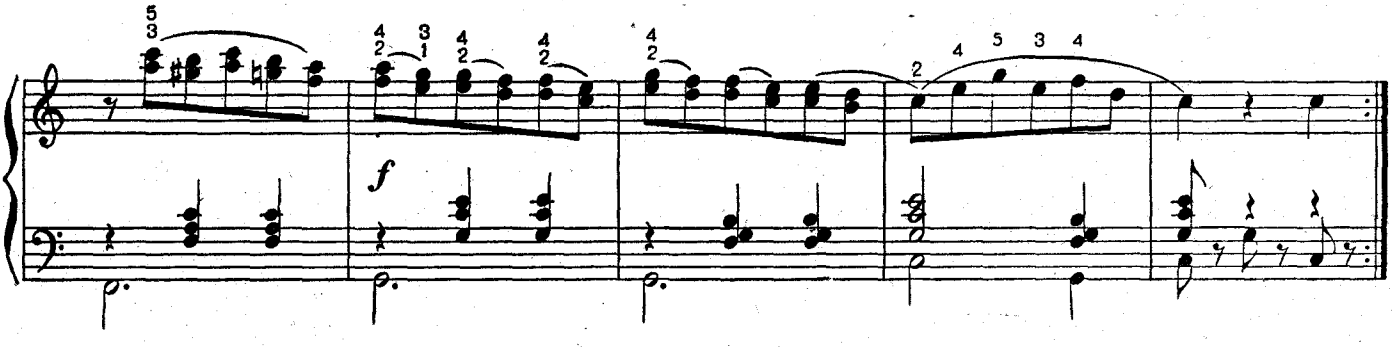

p
cresc.
mp
cresc.
f
sf
sf

Etiudas Nr. 13

K. ČERNIS
op. 139. Nr. 67

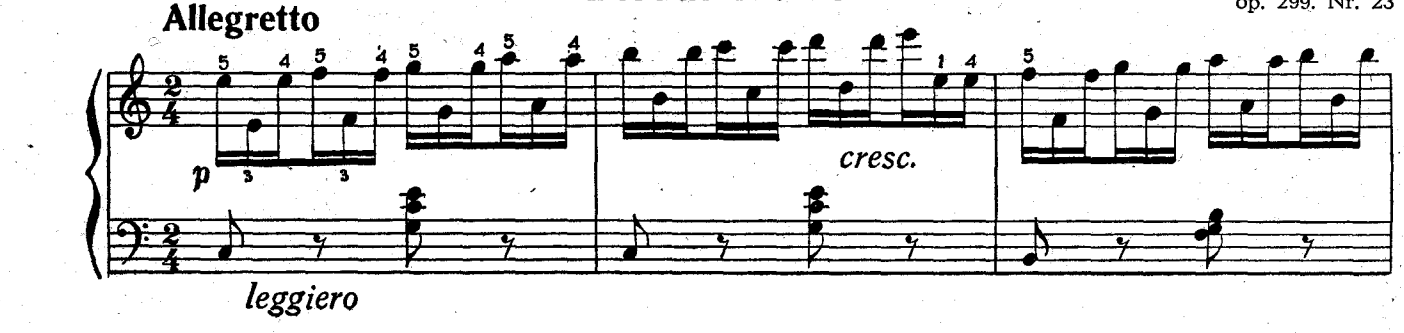


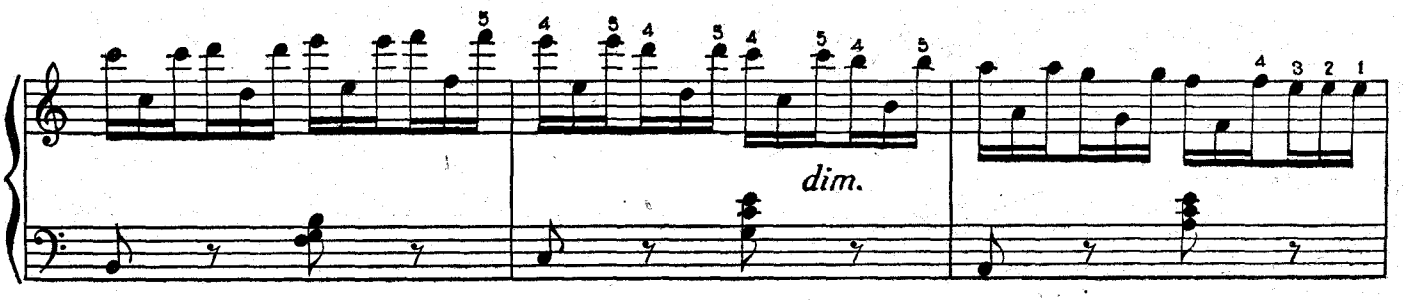


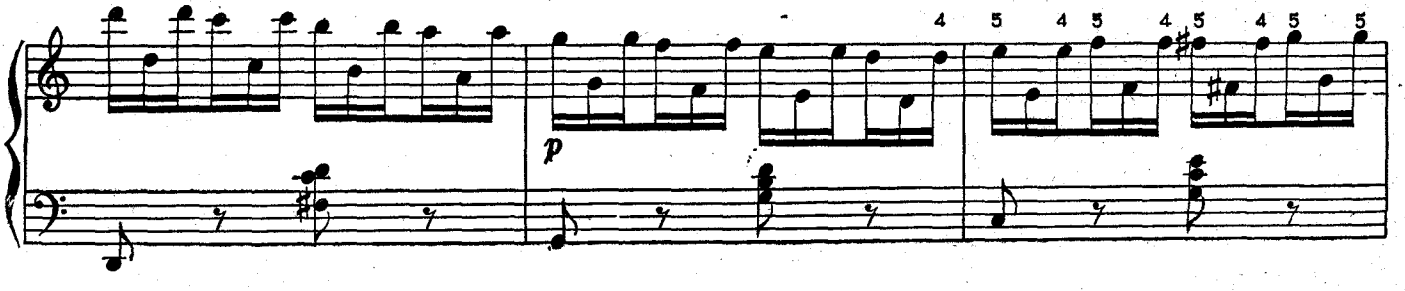


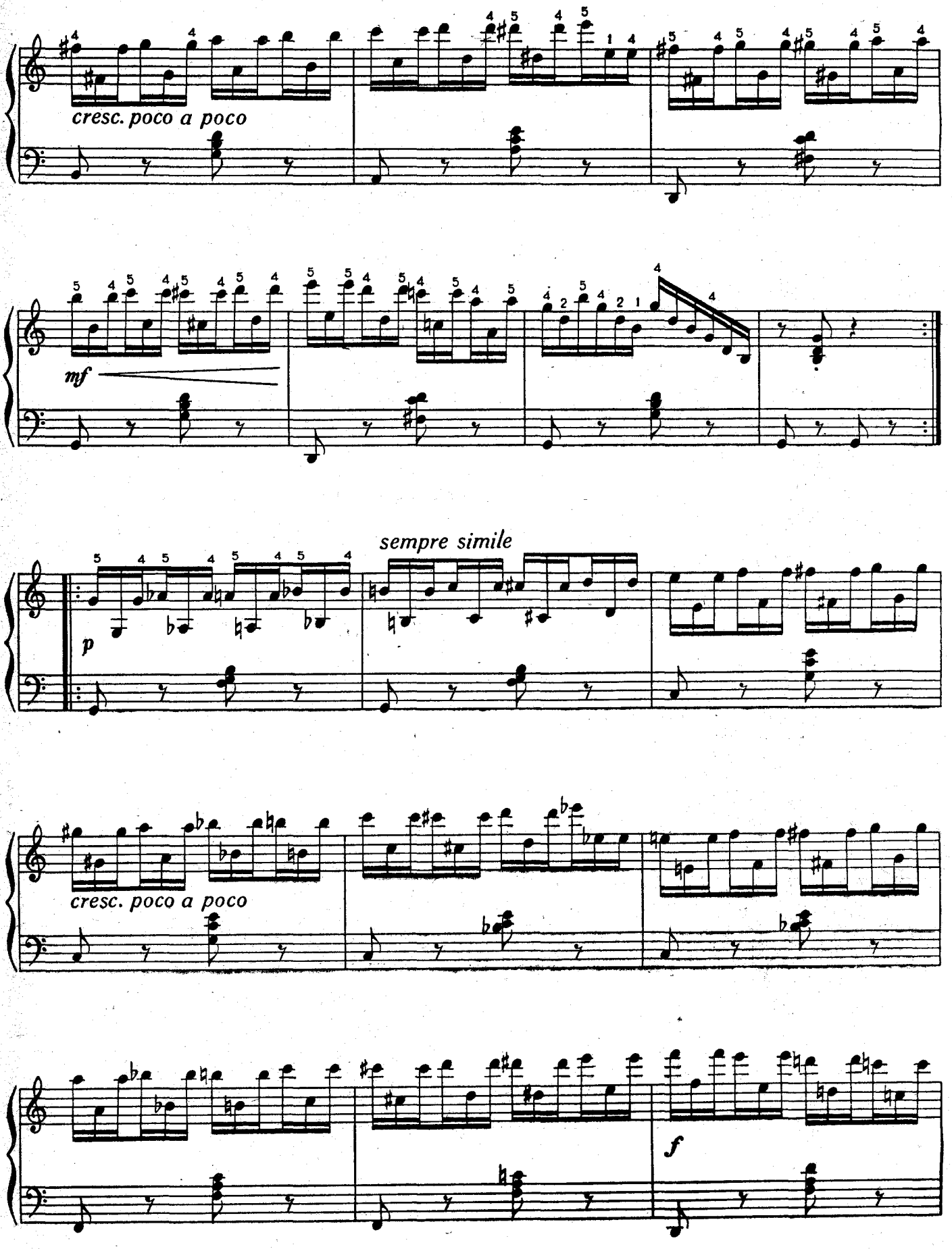
Etiudas Nr. 14

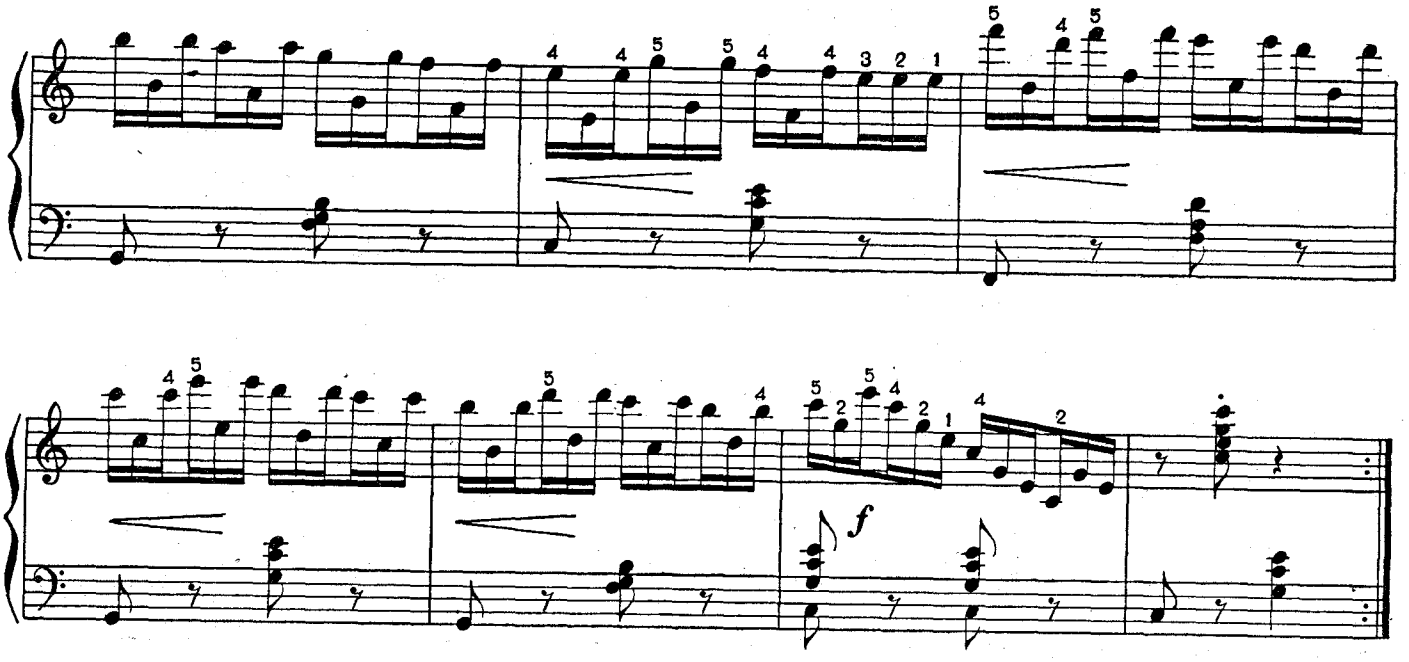
K. ČERNIS
op. 299. Nr. 23





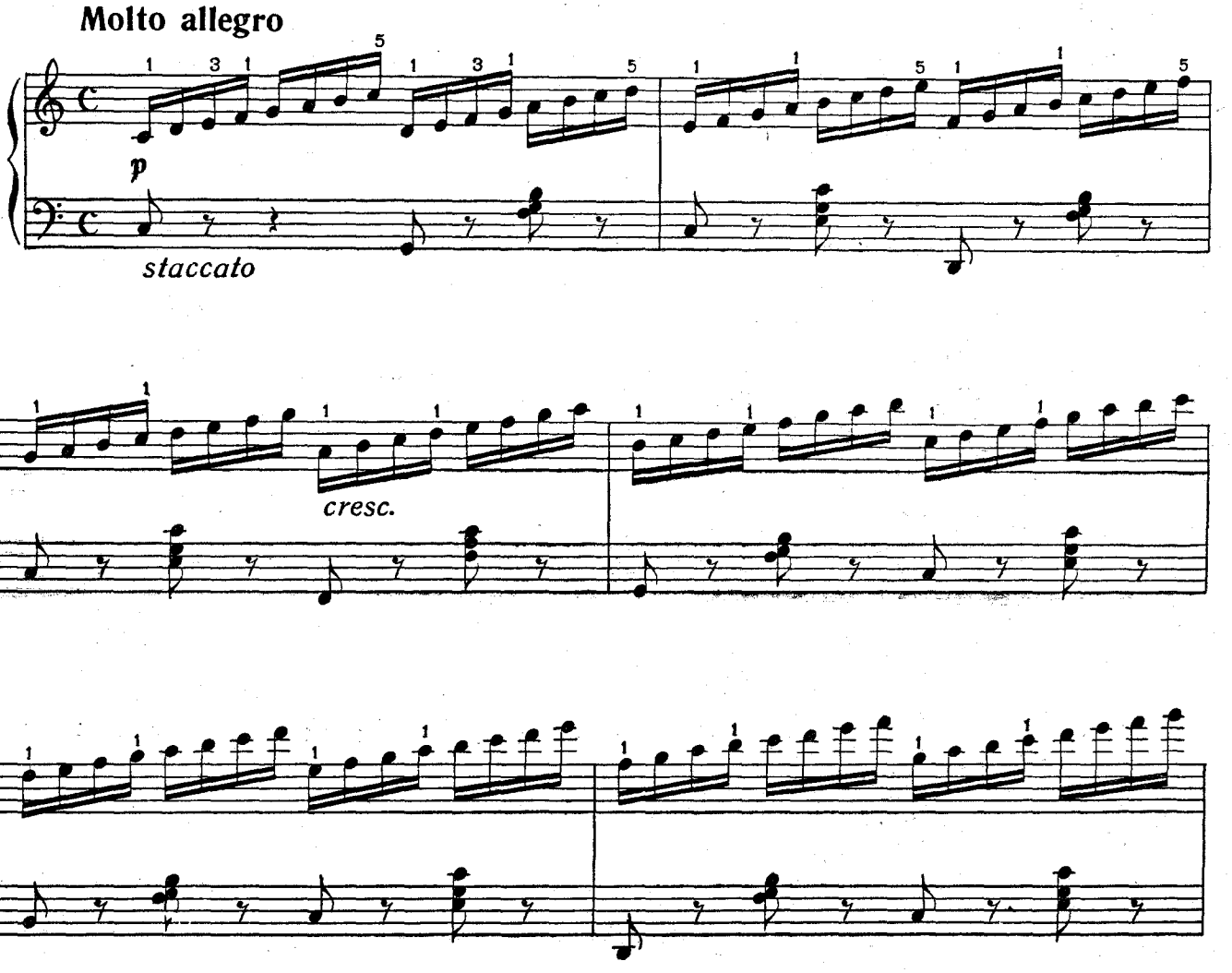


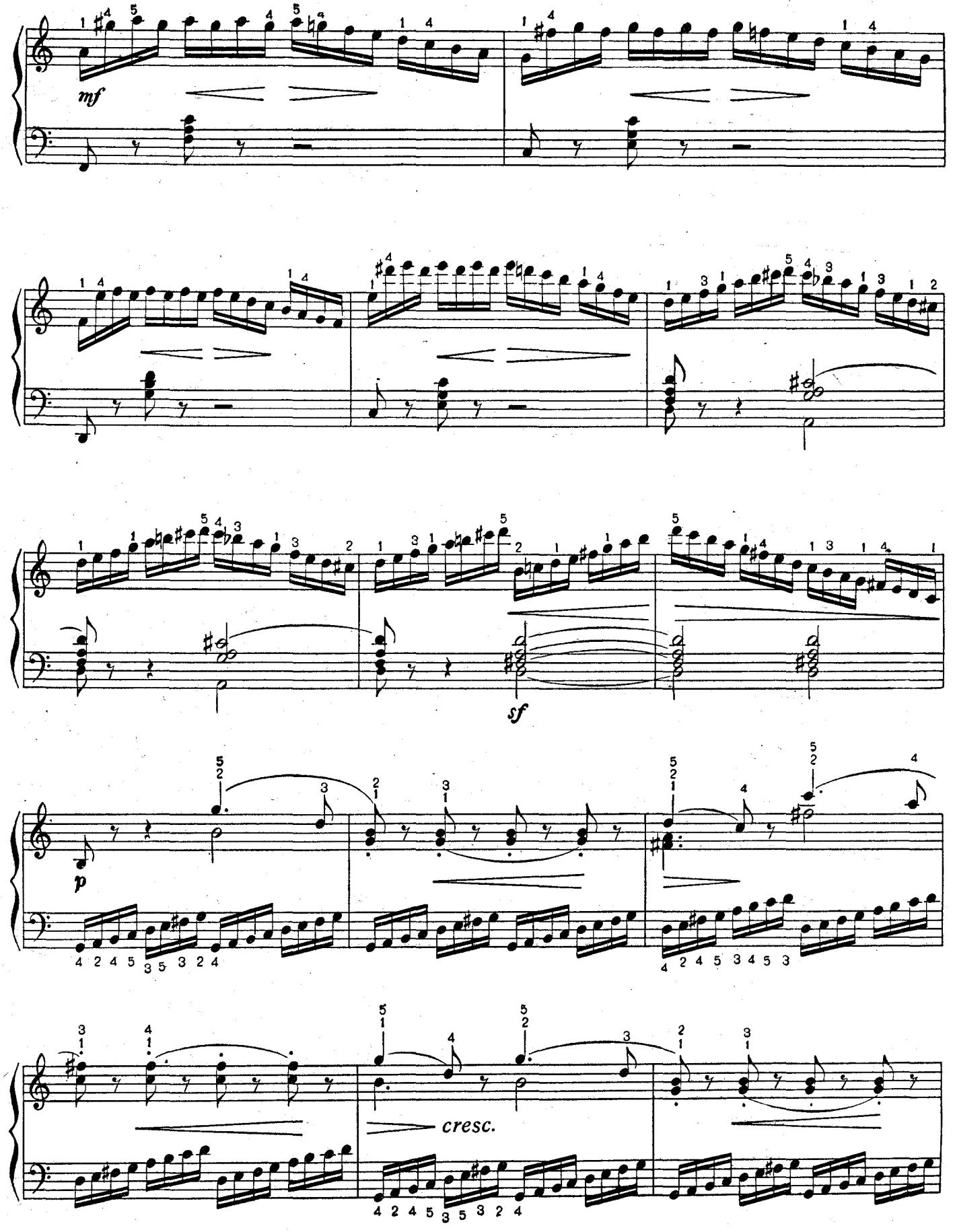

cresc. poco a poco
mf
sempre simile
p
cresc. poco a poco
f

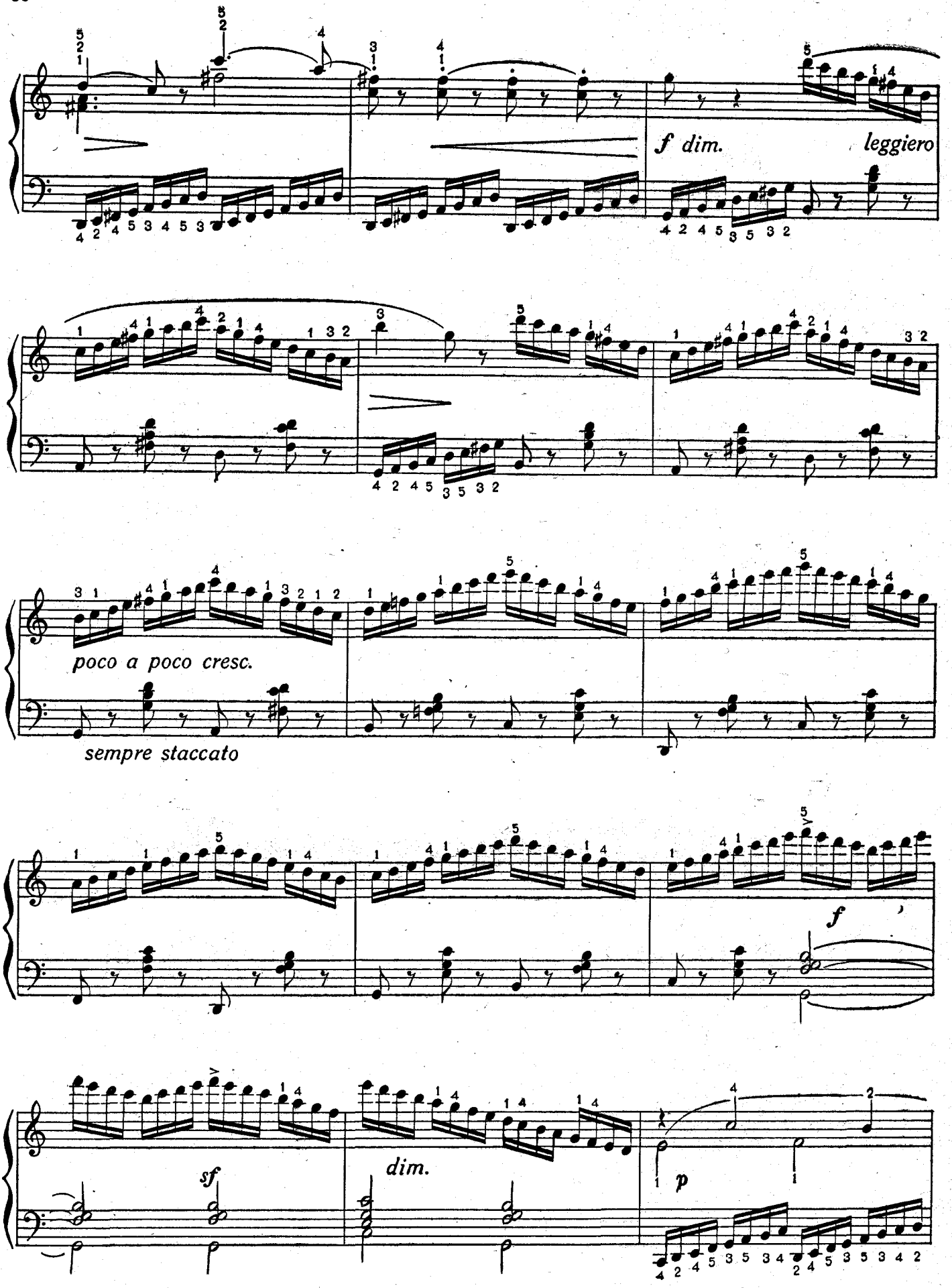


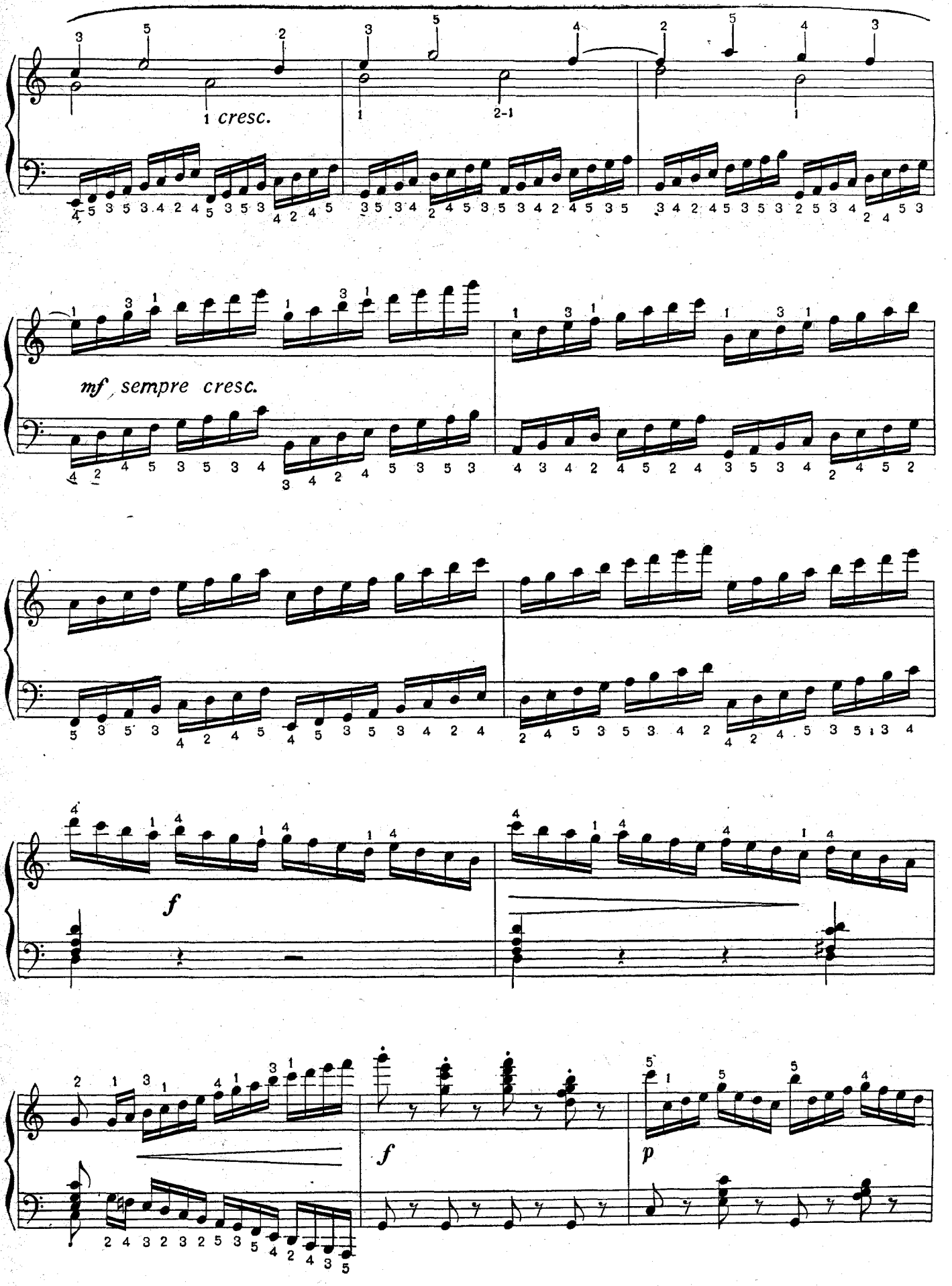
Etiudas Nr. 15

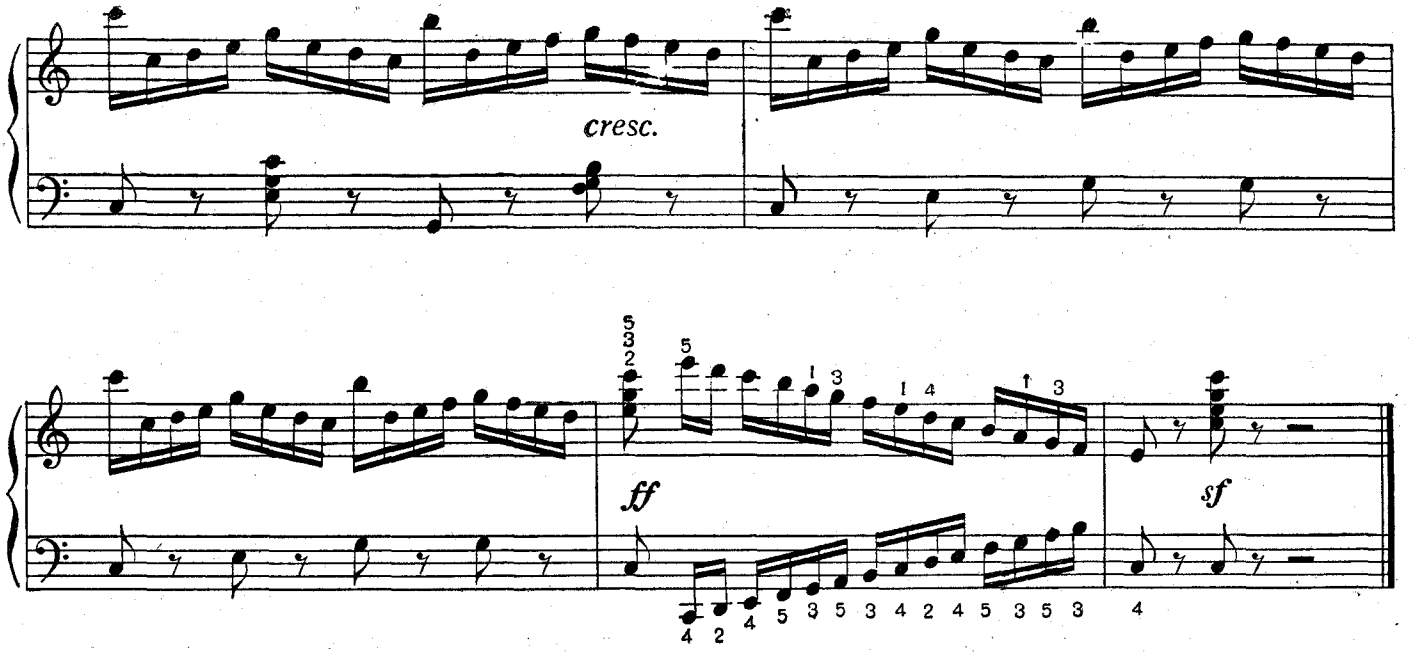
K. ČERNIS
op. 291. Nr. 7




mf
sf
p
cresc.

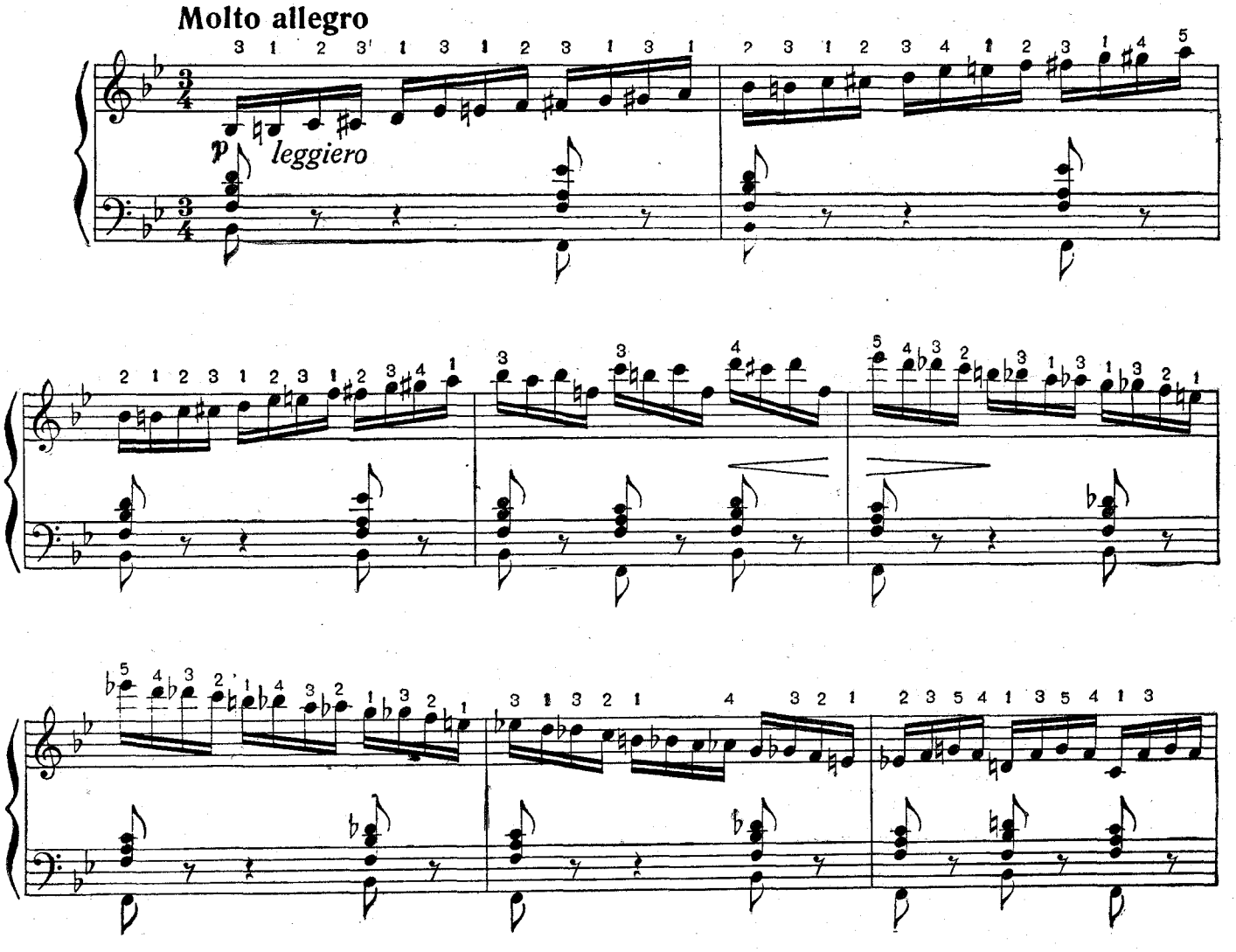

f dim.
leggiero
poco a poco cresc.
sempre staccato
f
sf
dim.
p

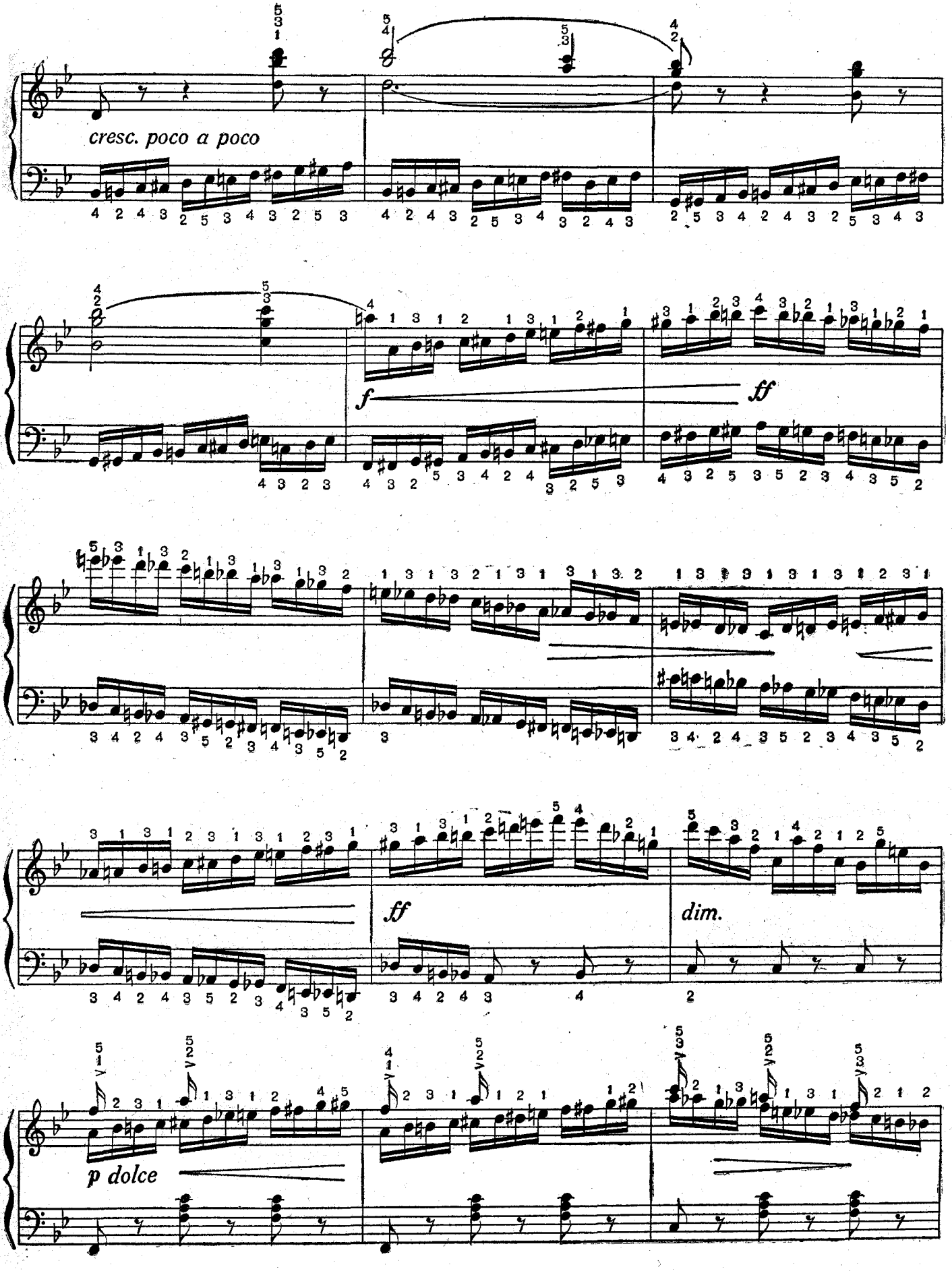

cresc.
mf, sempre cresc.
f
f
p

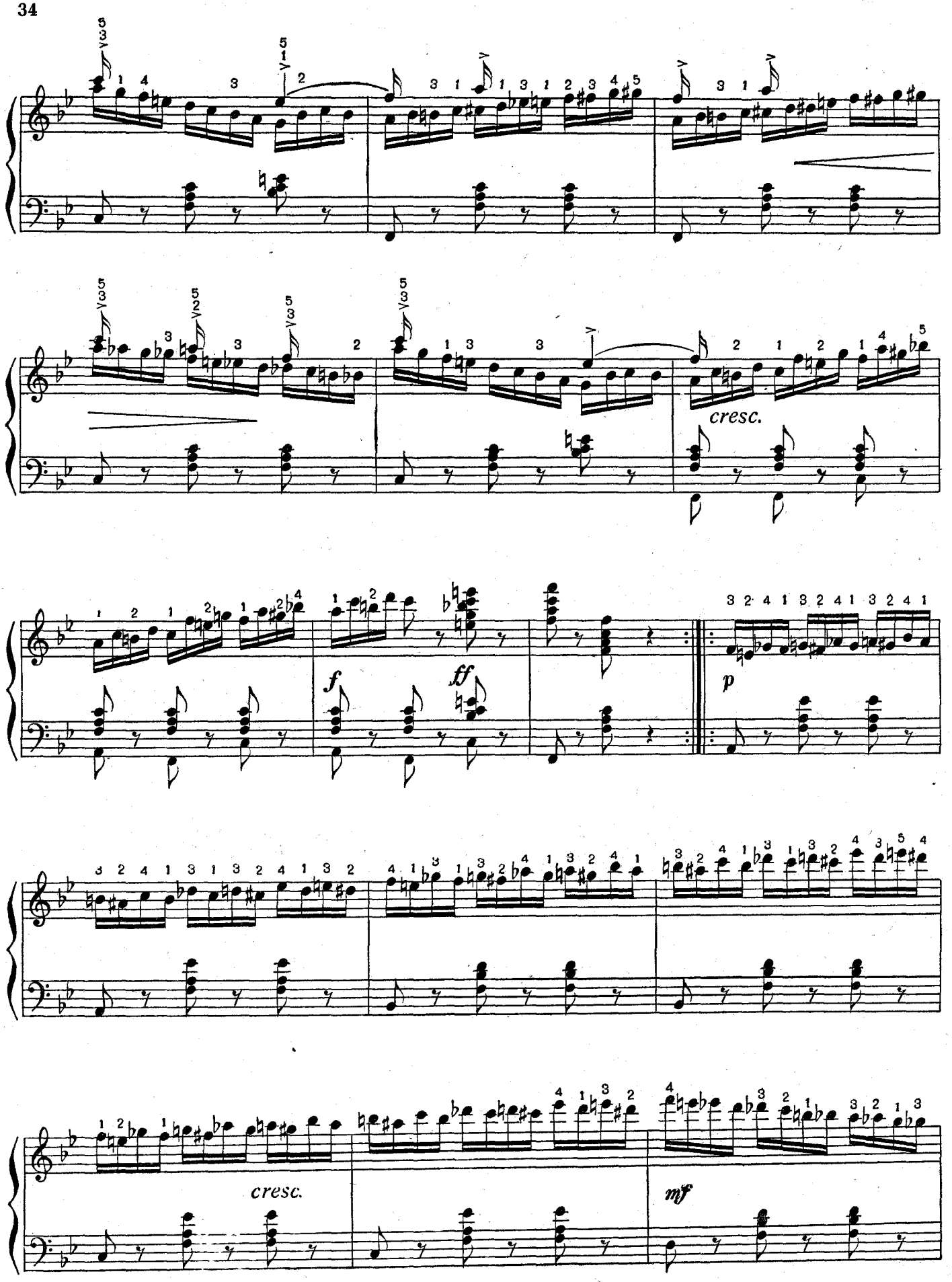


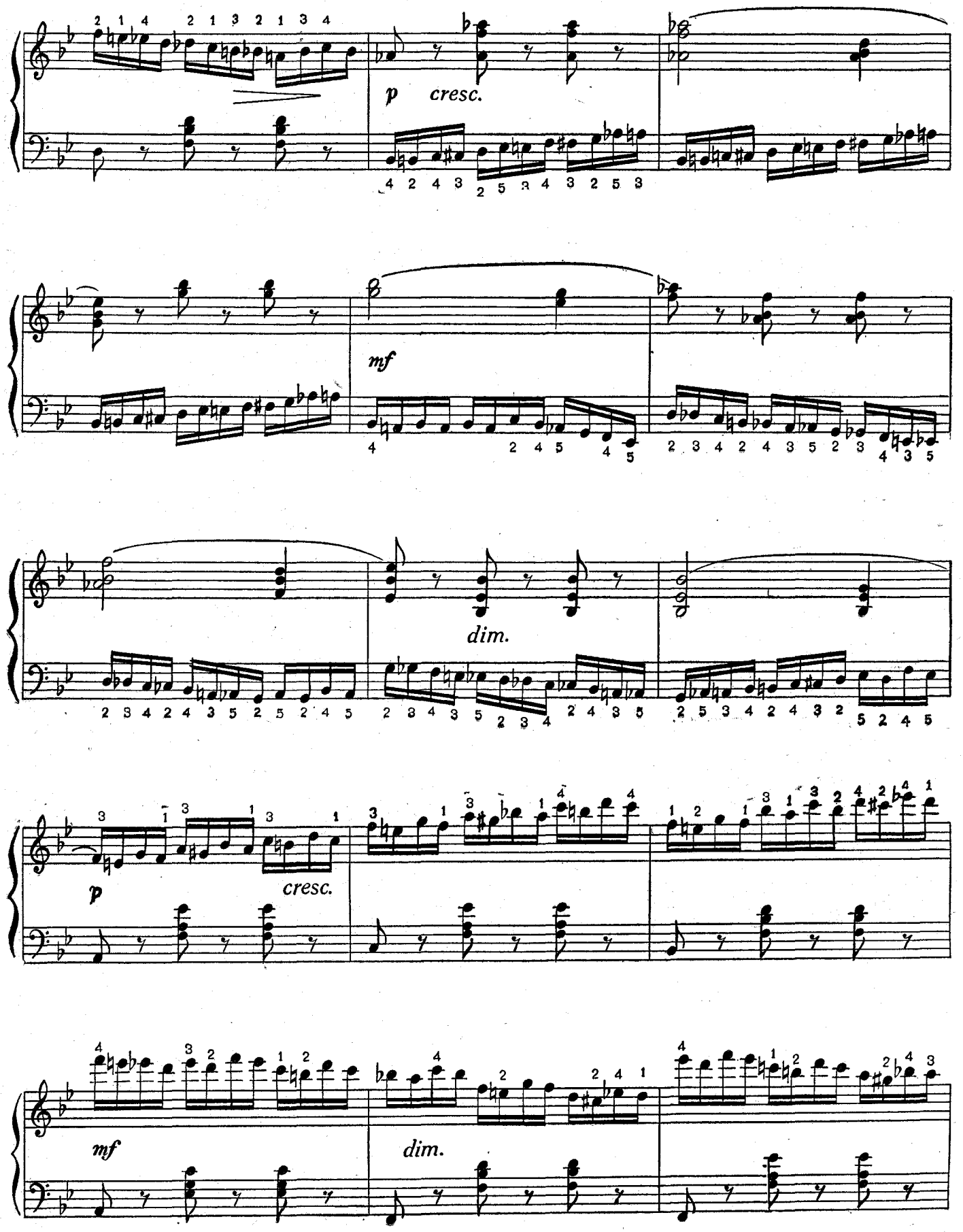
Etiudas Nr. 16

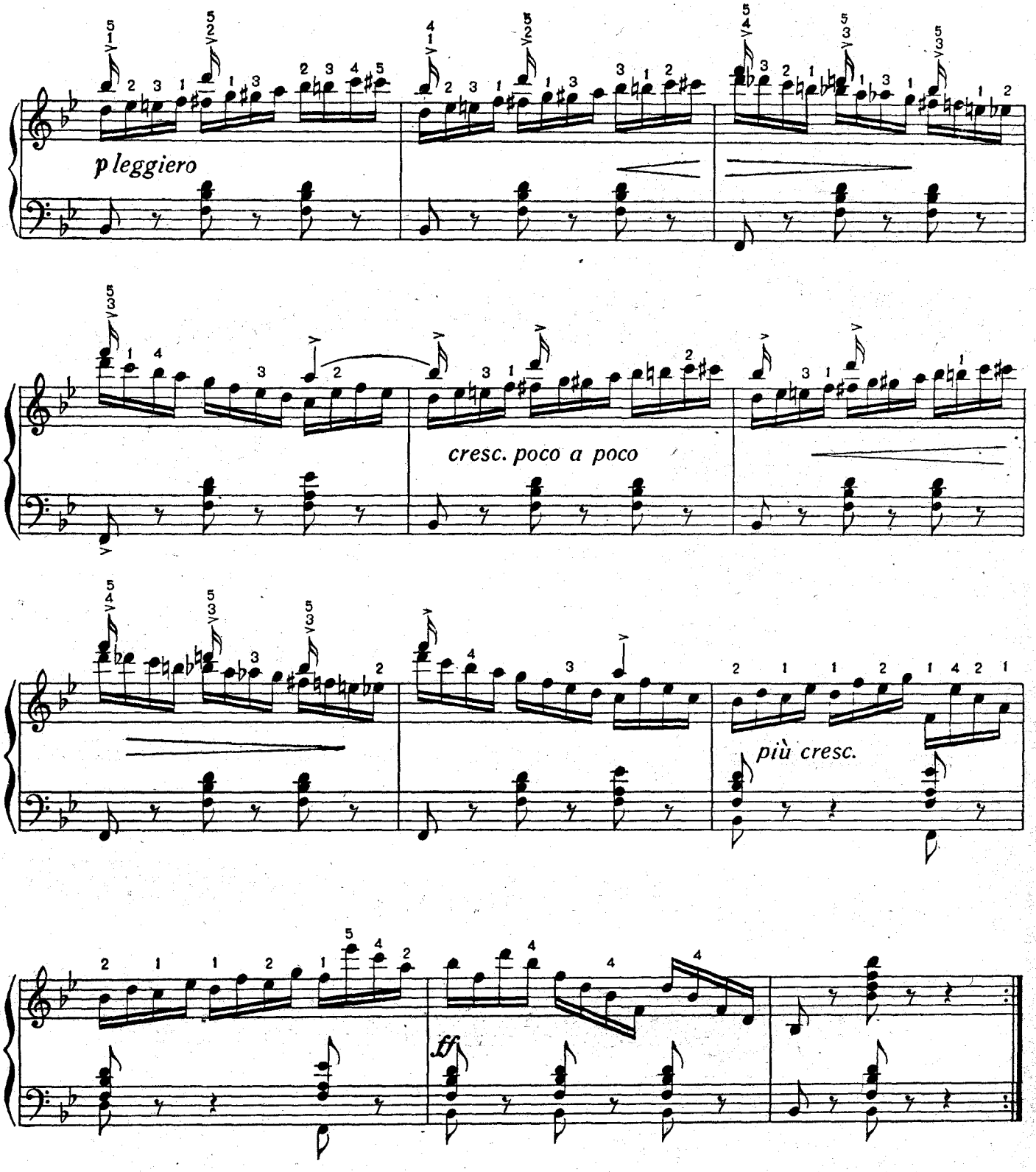
K. ČERNIS
op. 299. Nr. 27




cresc. poco a poco
f
ff
ff
dim.
p dolce


cresc.
f
ff
p
cresc.
mf

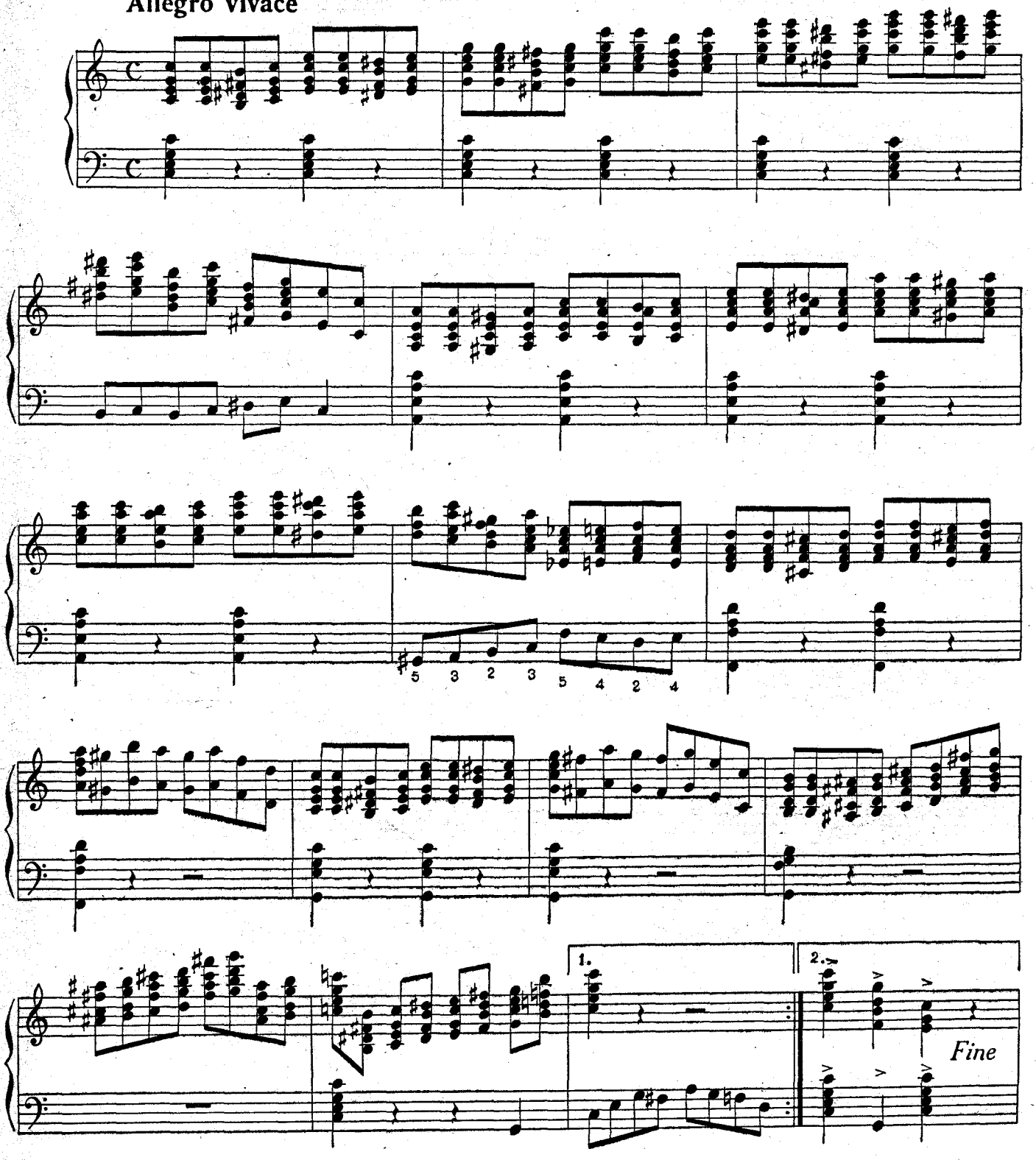

p cresc.
mf
dim.
p cresc.
mf
dim.


p leggiero
cresc. poco a poco
più cresc.
ff

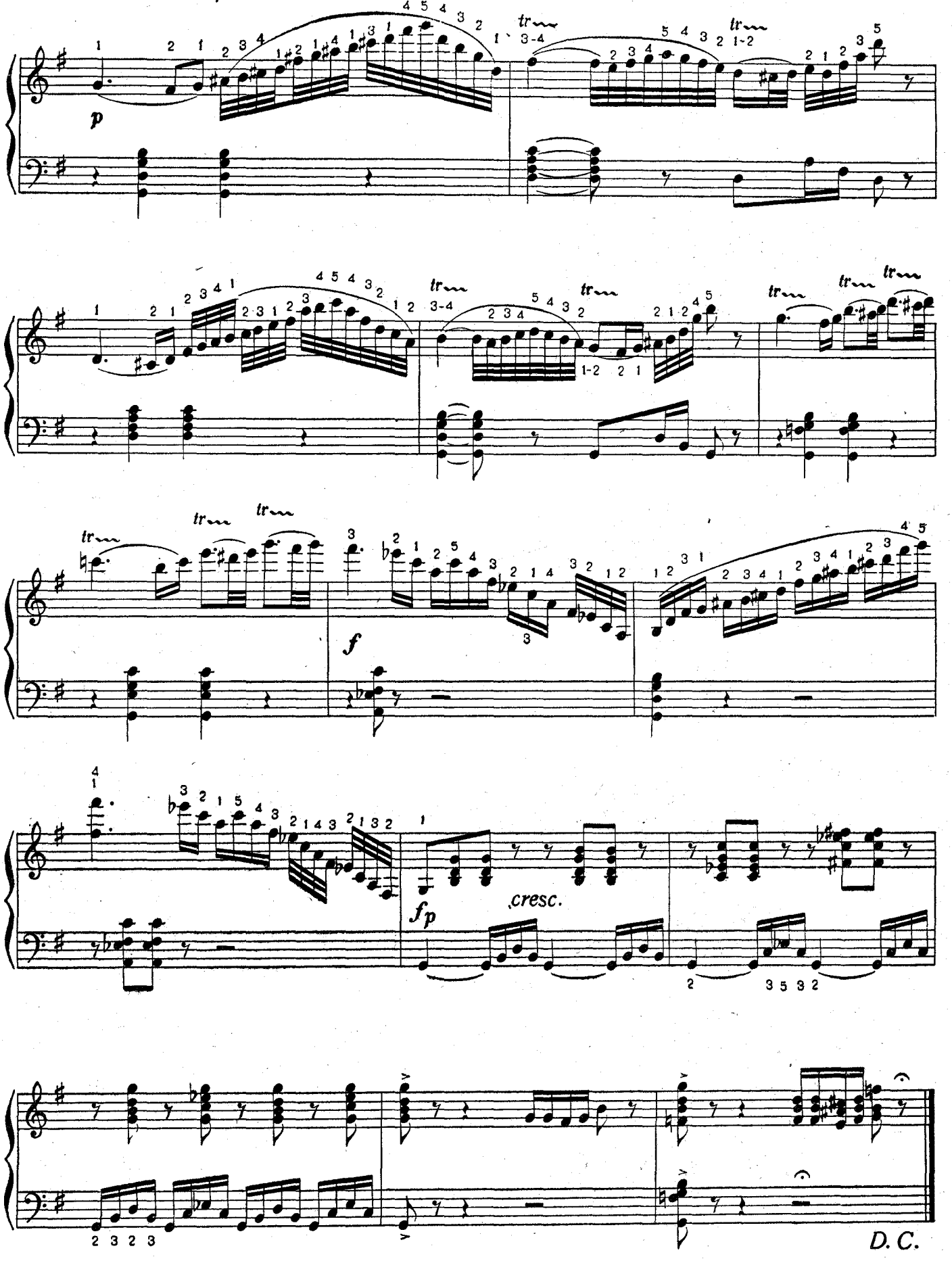
Etiudas C-dur

P. ČETKAUSKAS

Allegro vivace

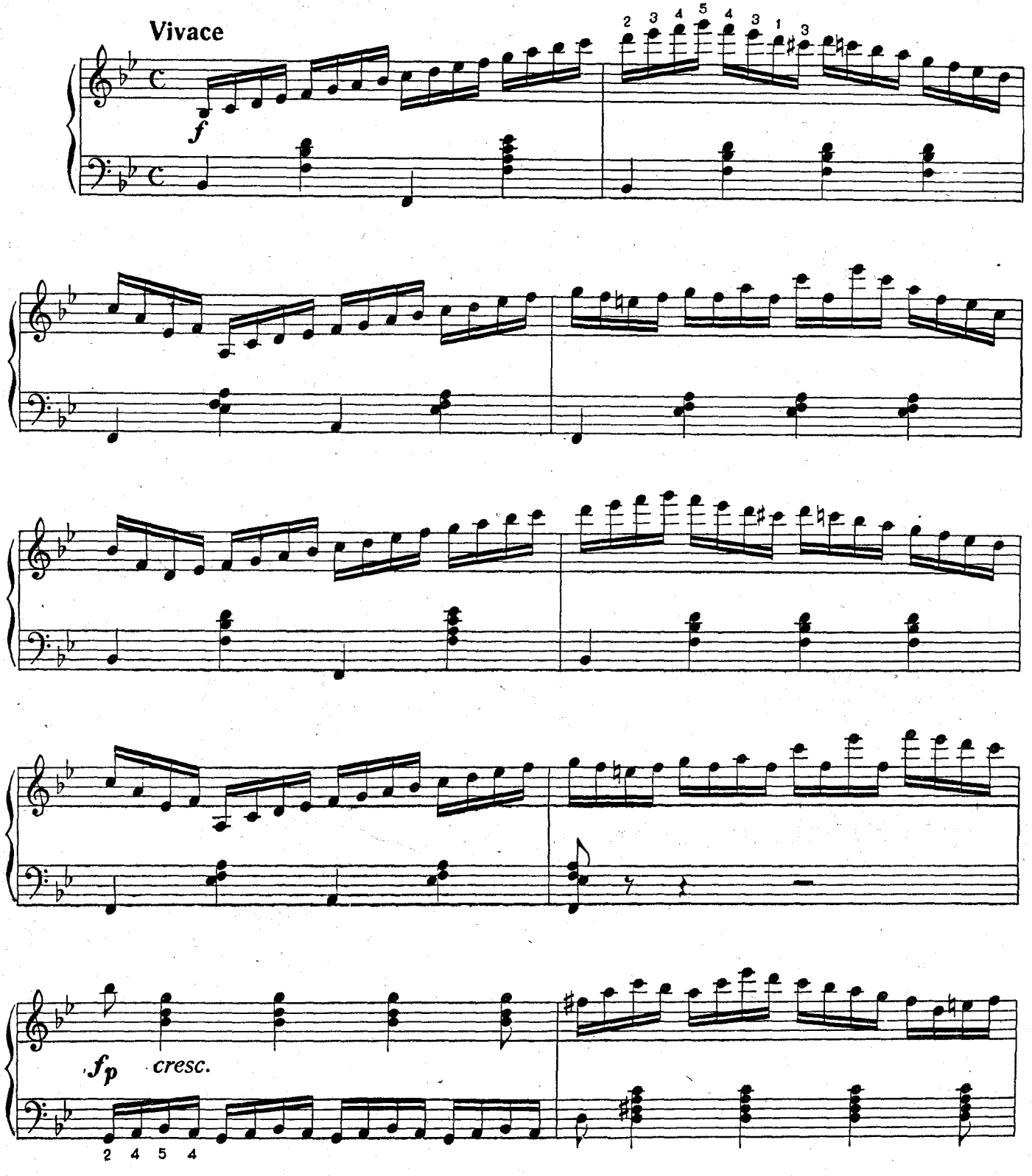


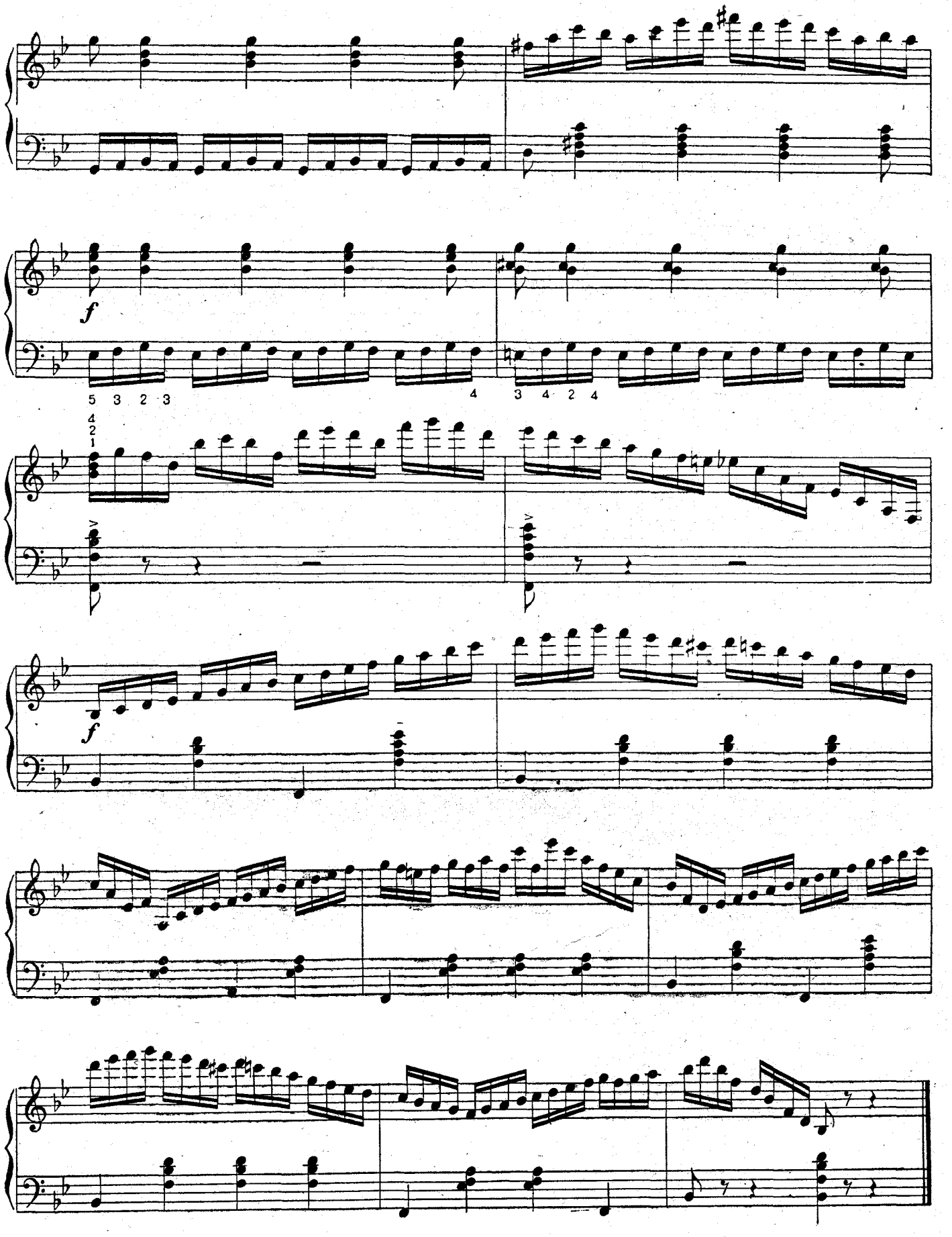
meno mosso tempo rubato



Etiudas B-dur

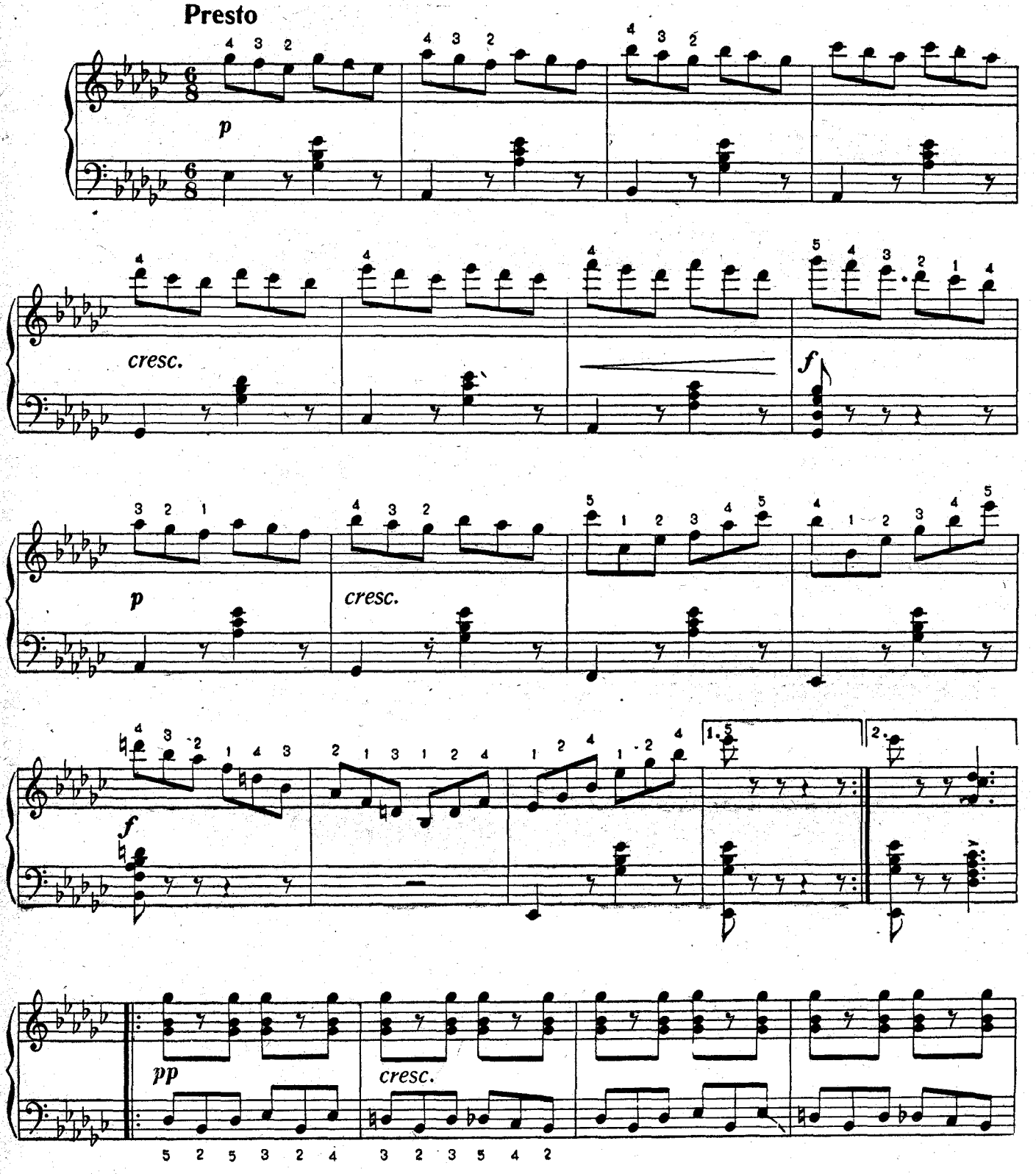
P. ČETKAUSKAS

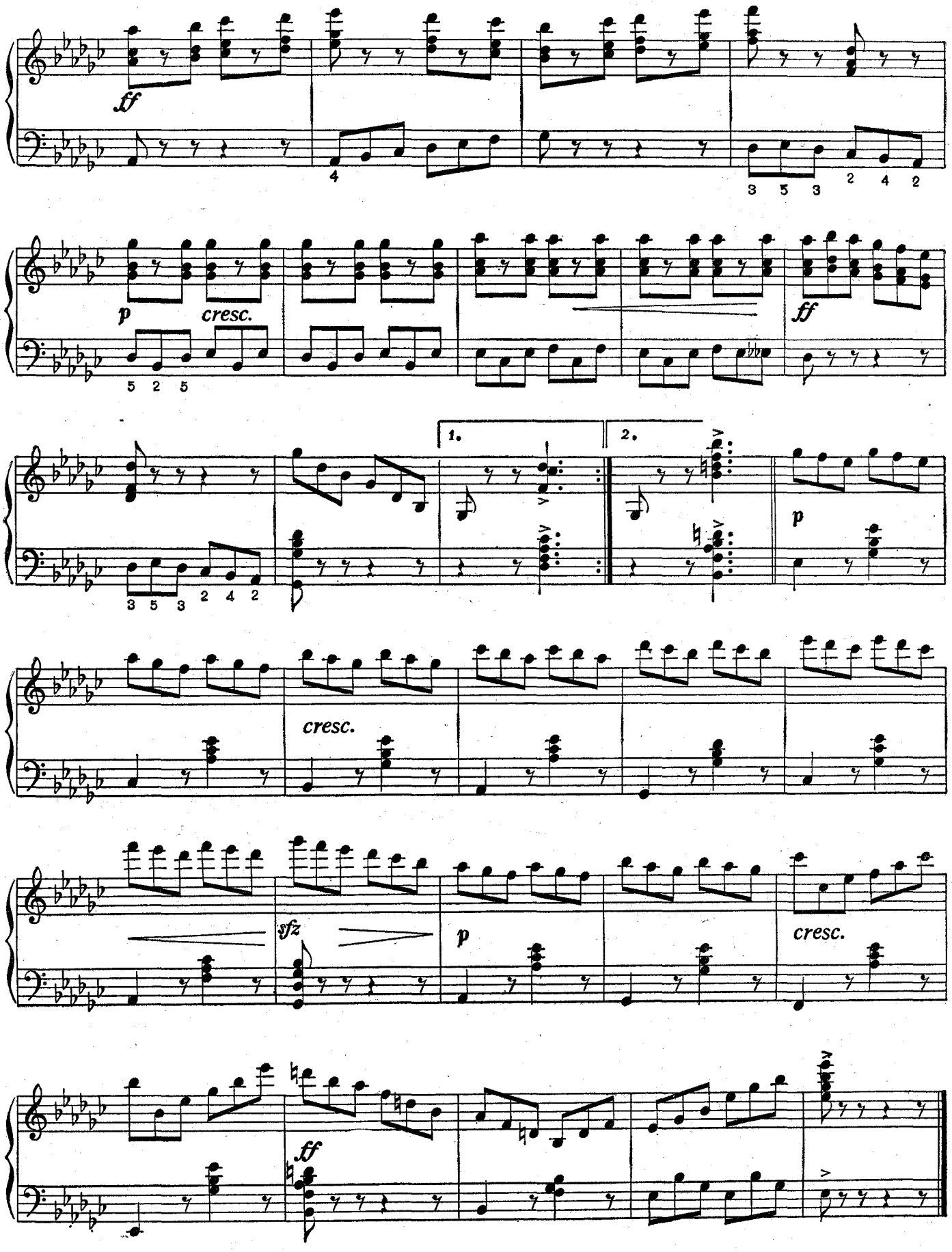



f
5 3 2 3
4
3 4 2 4
4 2 1
f

Etiudas es-moll

P. ČETKAUSKAS



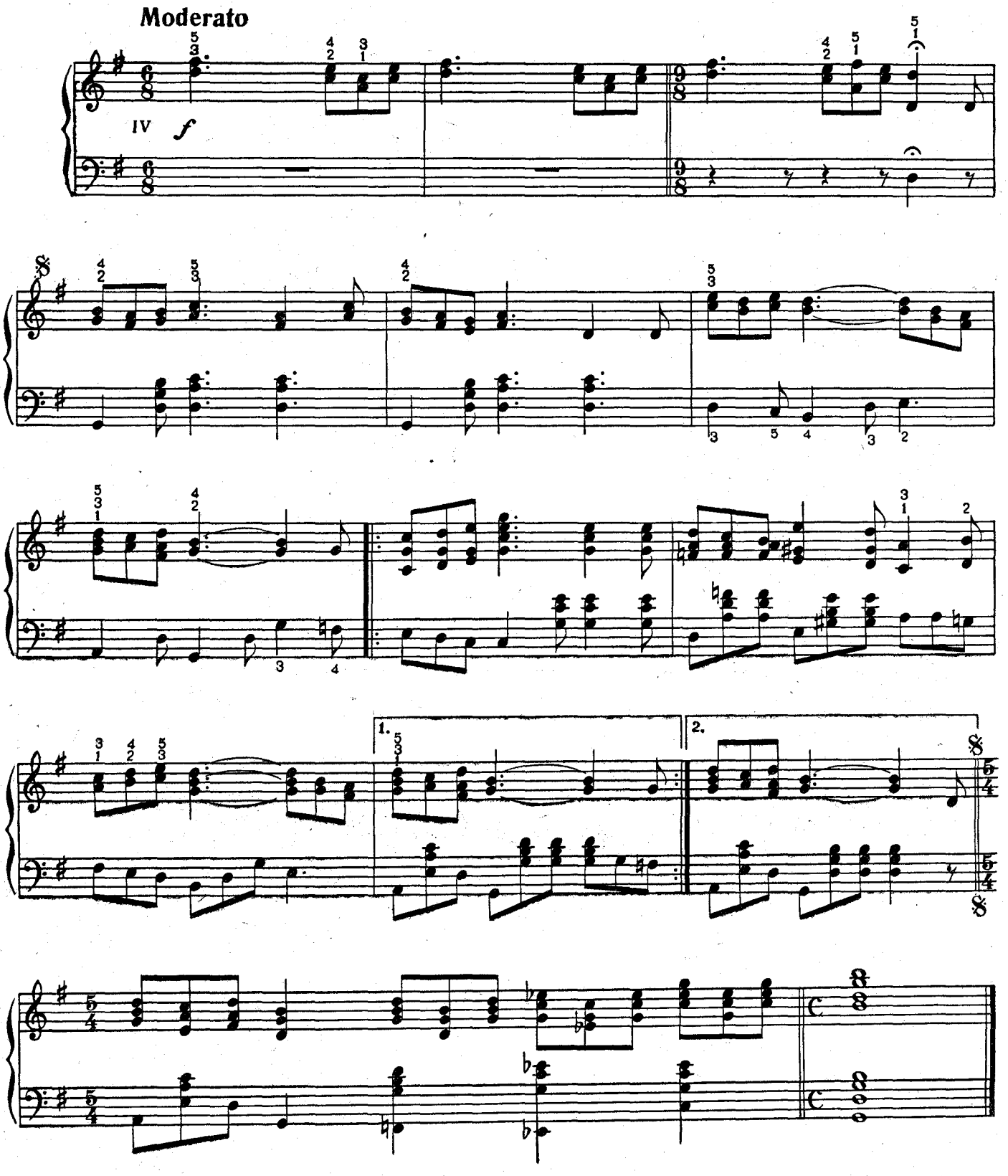

ff
4
3 5 3
2 4 2
p
cresc.
5 2 5
ff
1.
2.
p
3 5 3
2 4 2
cresc.
sfz
p
cresc.
ff

KONCERTINĖ DALIS

I

Ant Nemuno kranto

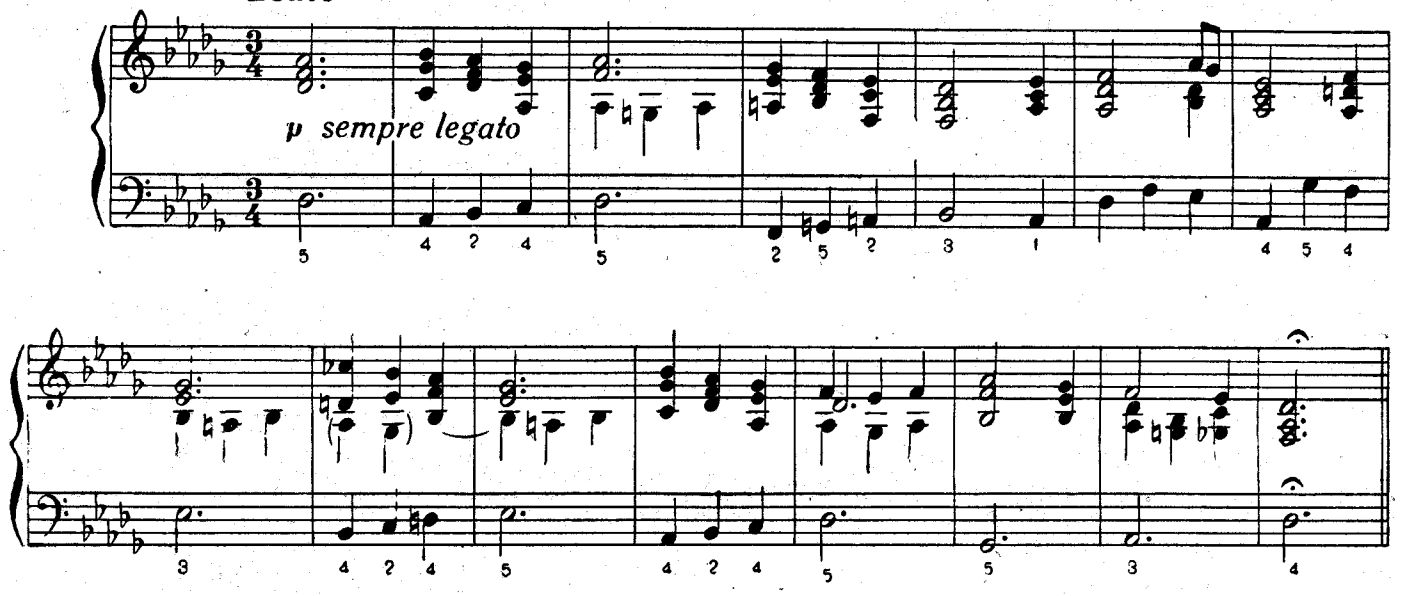
B. DVARIONAS



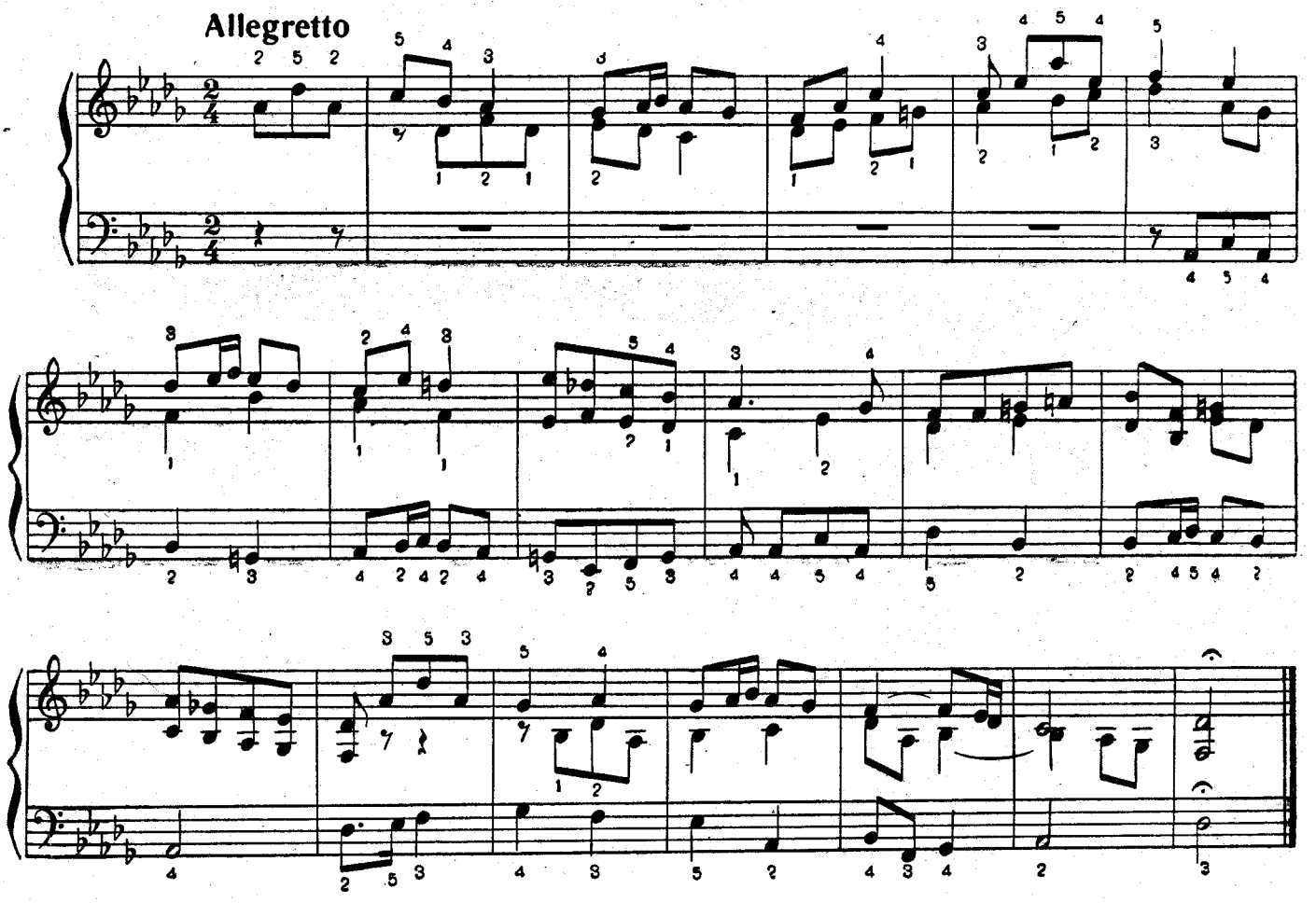
Preliudas ir fugetė

J. NAUJALIS

Lento

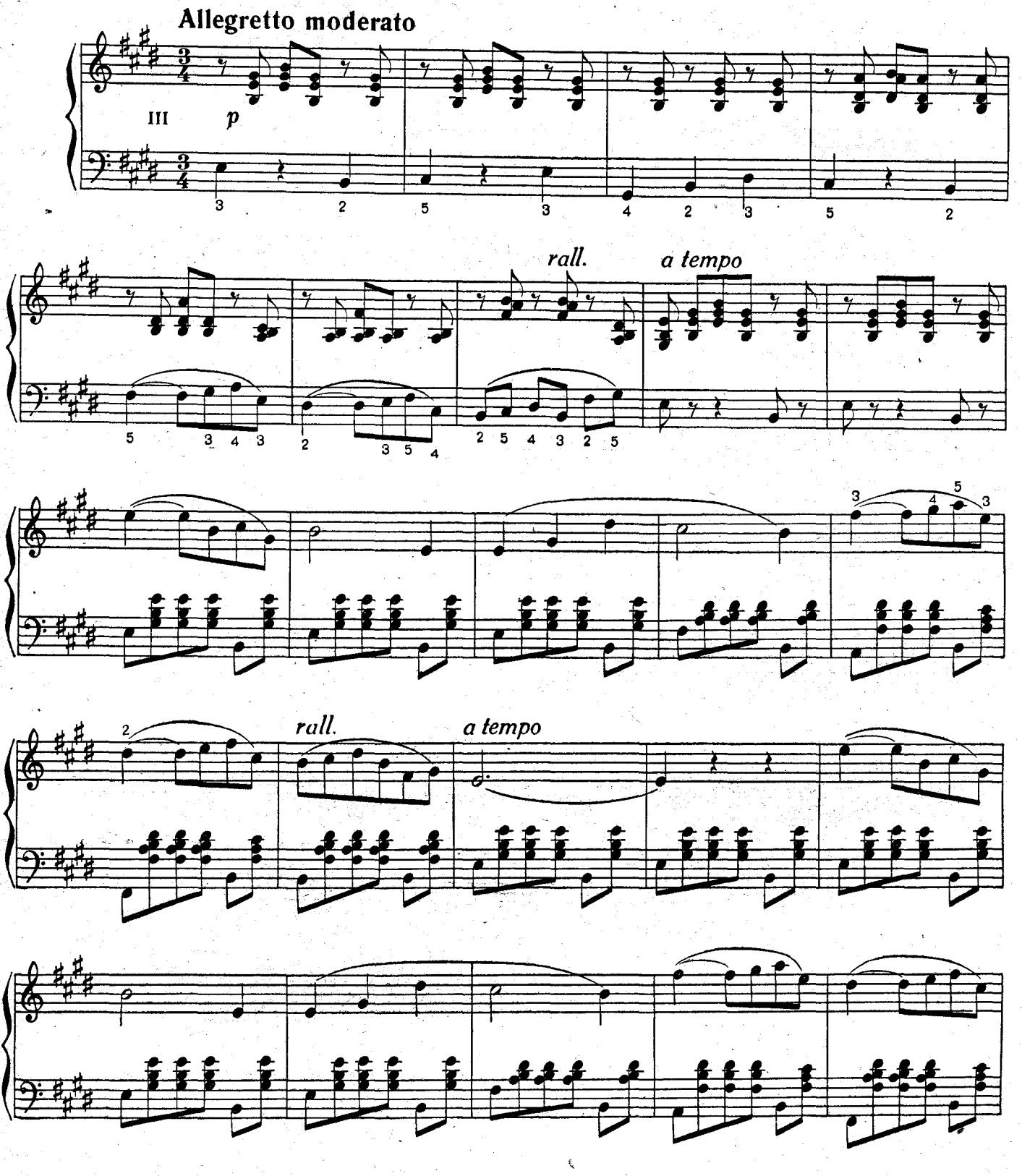


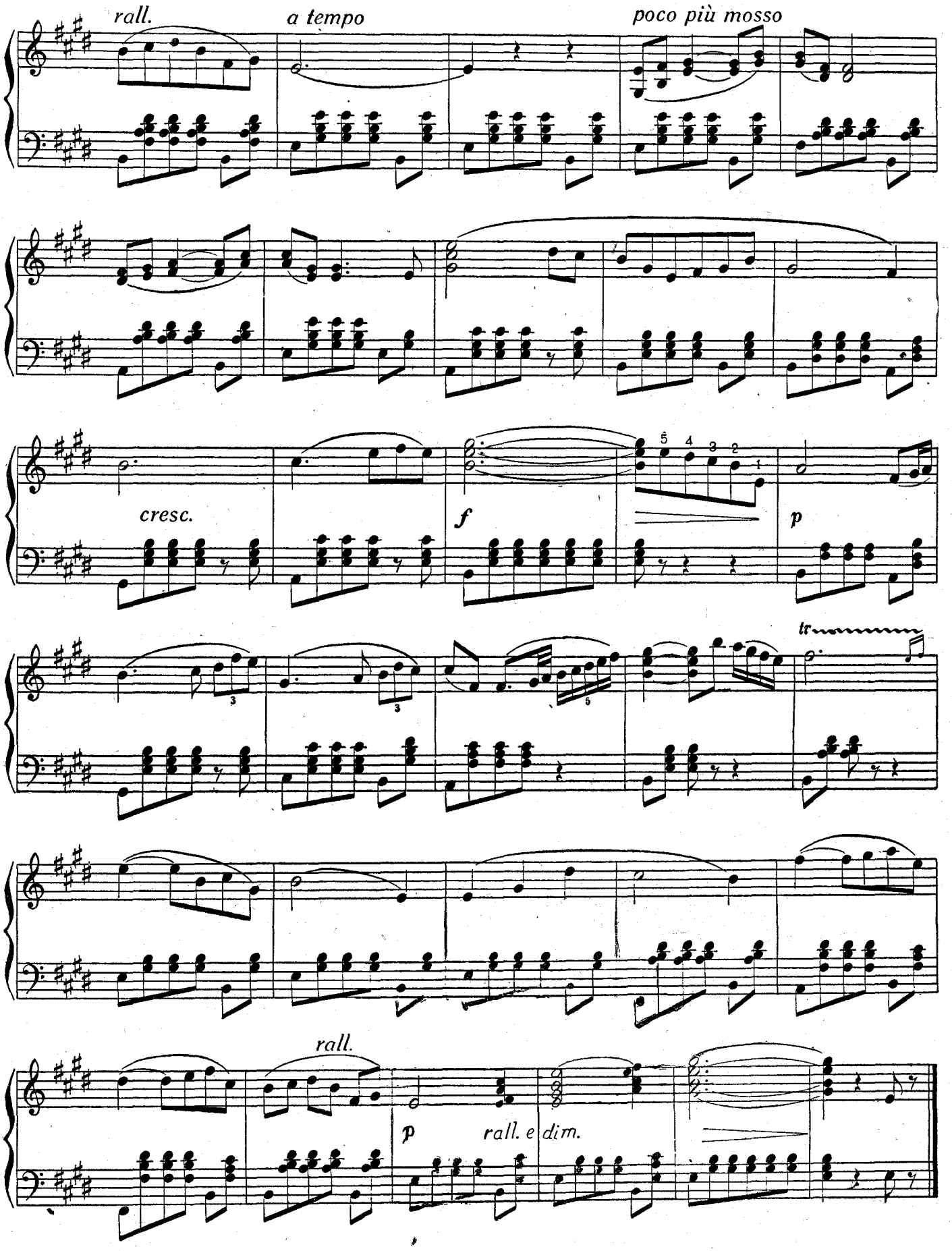
Allegretto



Serenada

E. TOSELIS



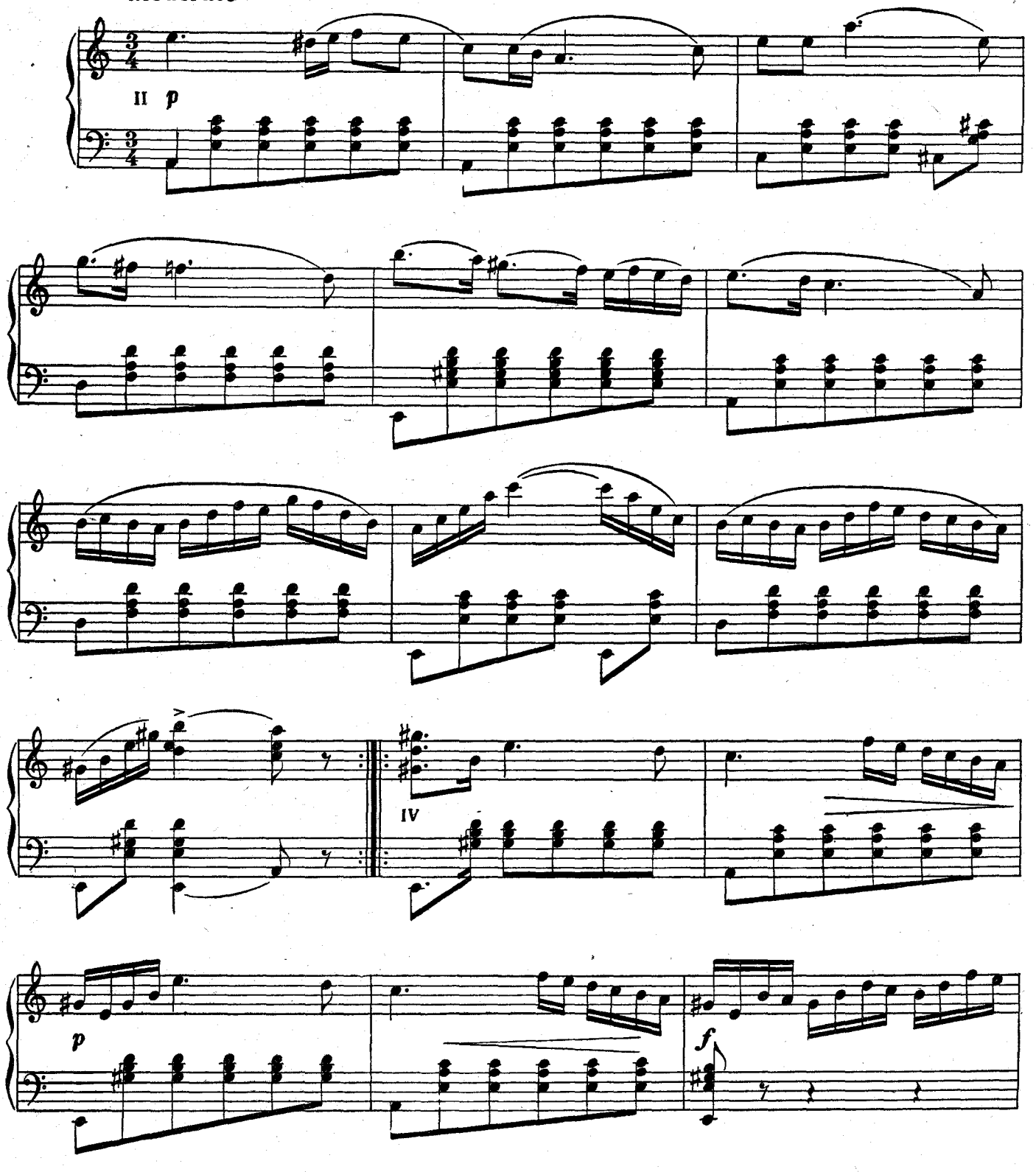

rall.
a tempo
poco più mosso
cresc.
f
p
tr
rall.
p
rall. e dim.

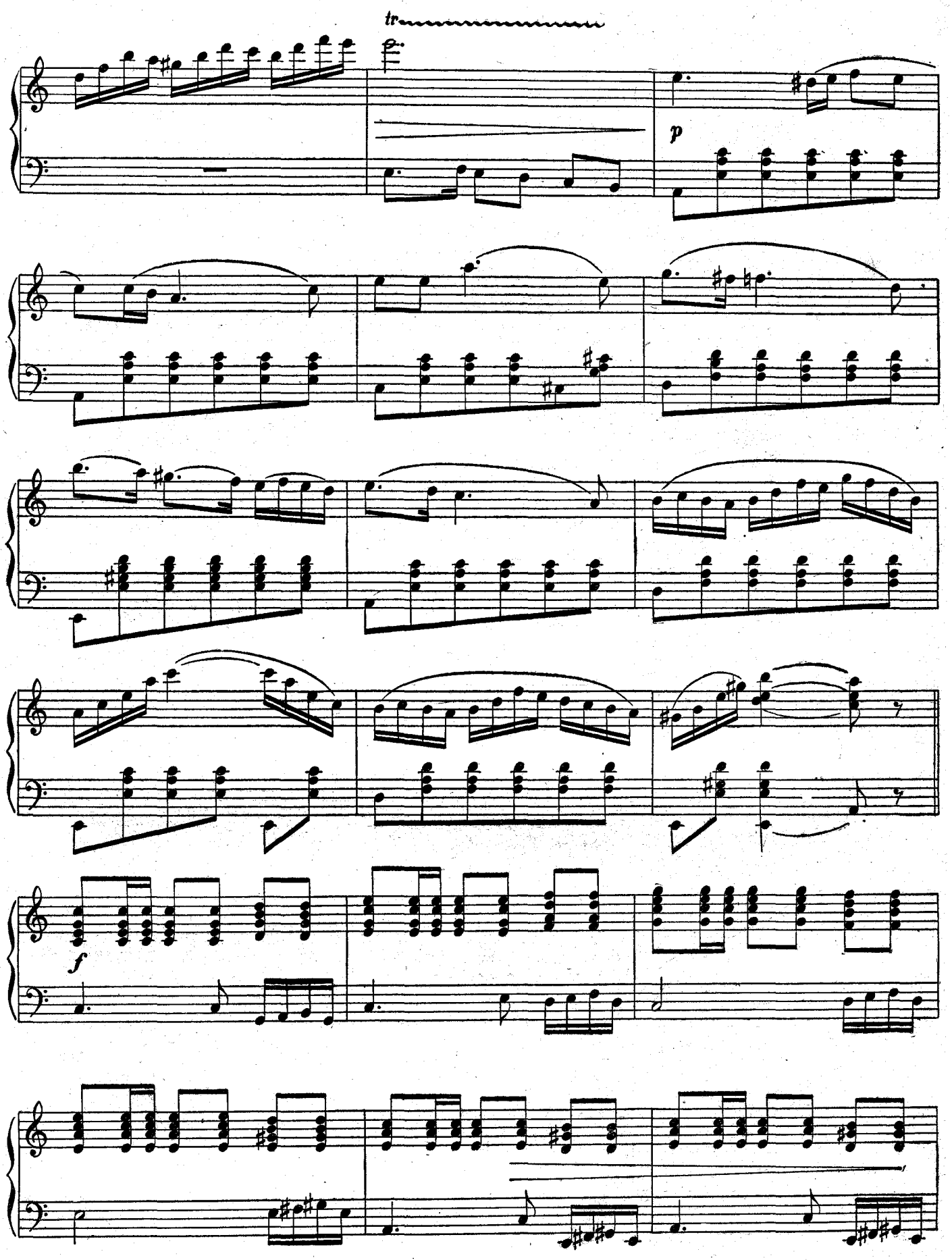
Ноты: Ale07.ru

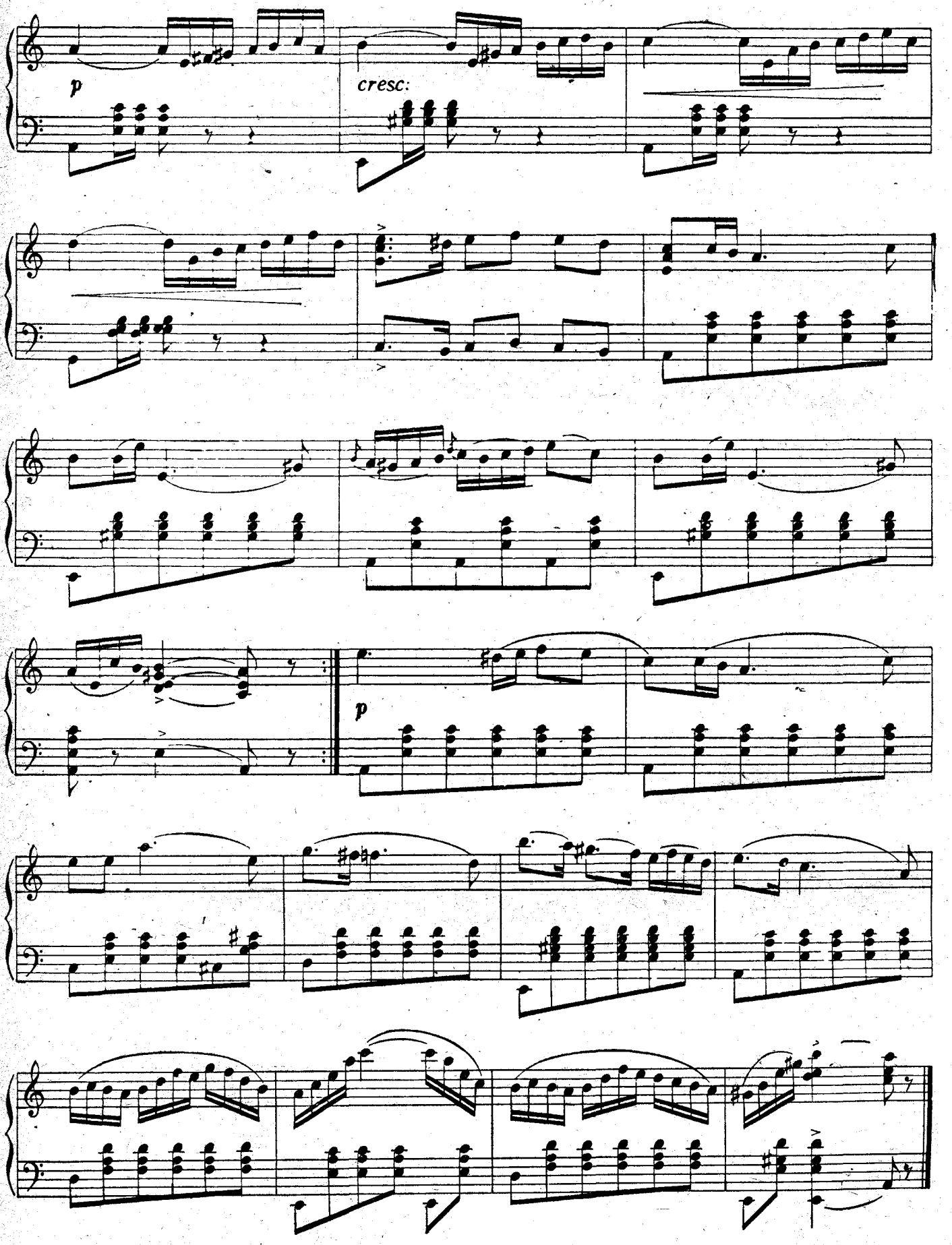
Polonezas

M. OGINSKIS

Moderato



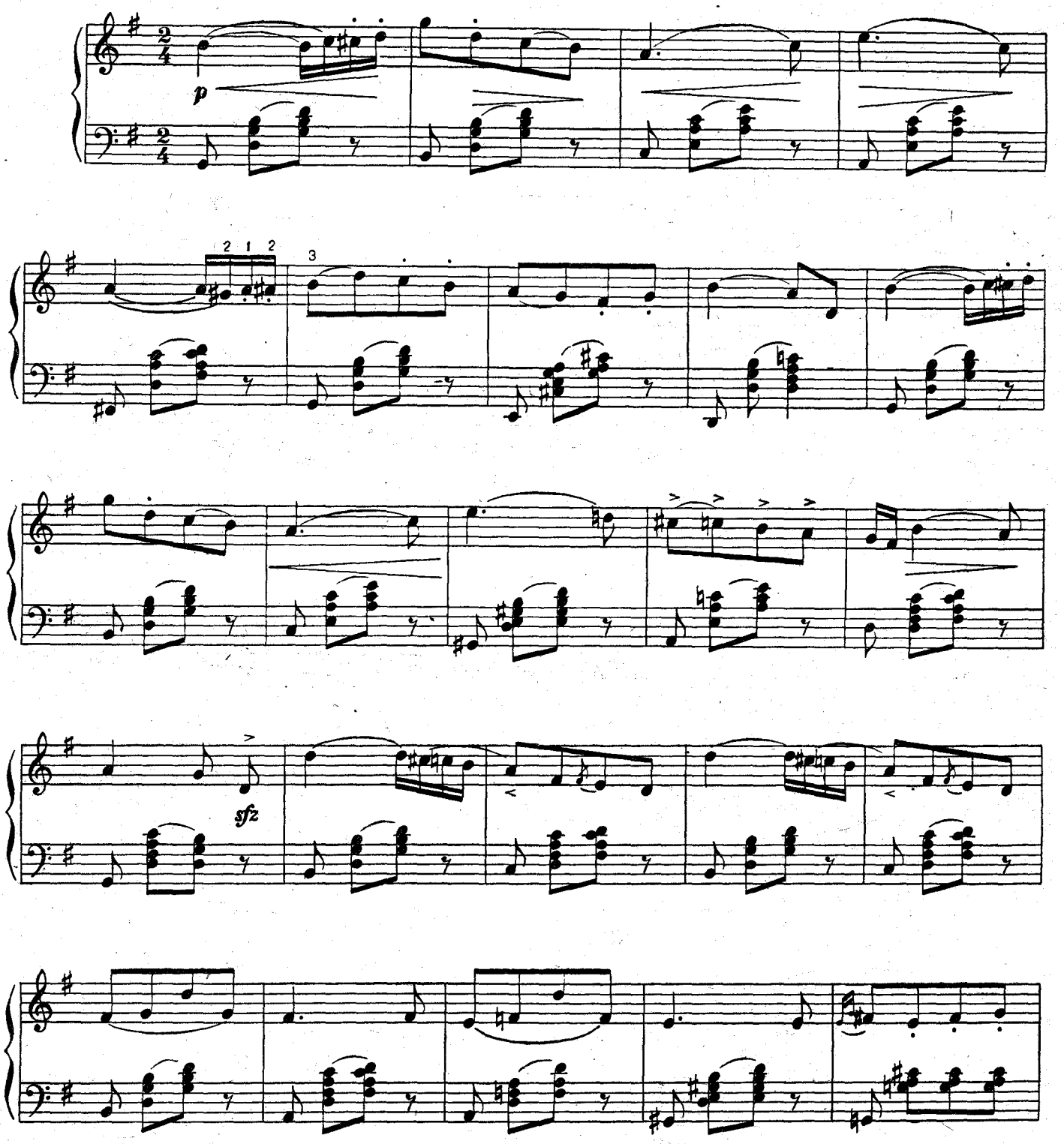

tr
p
f

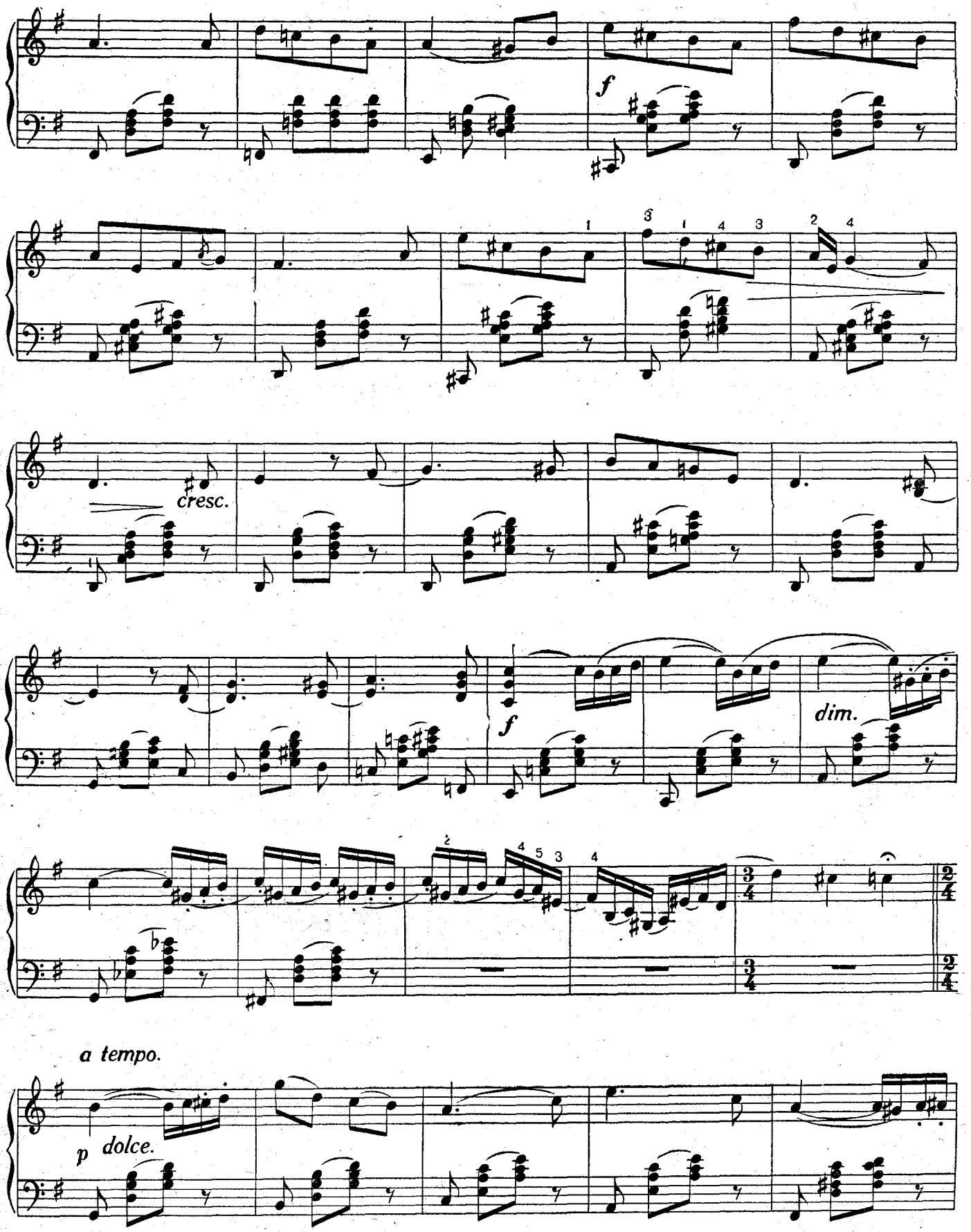

p
cresc:
p

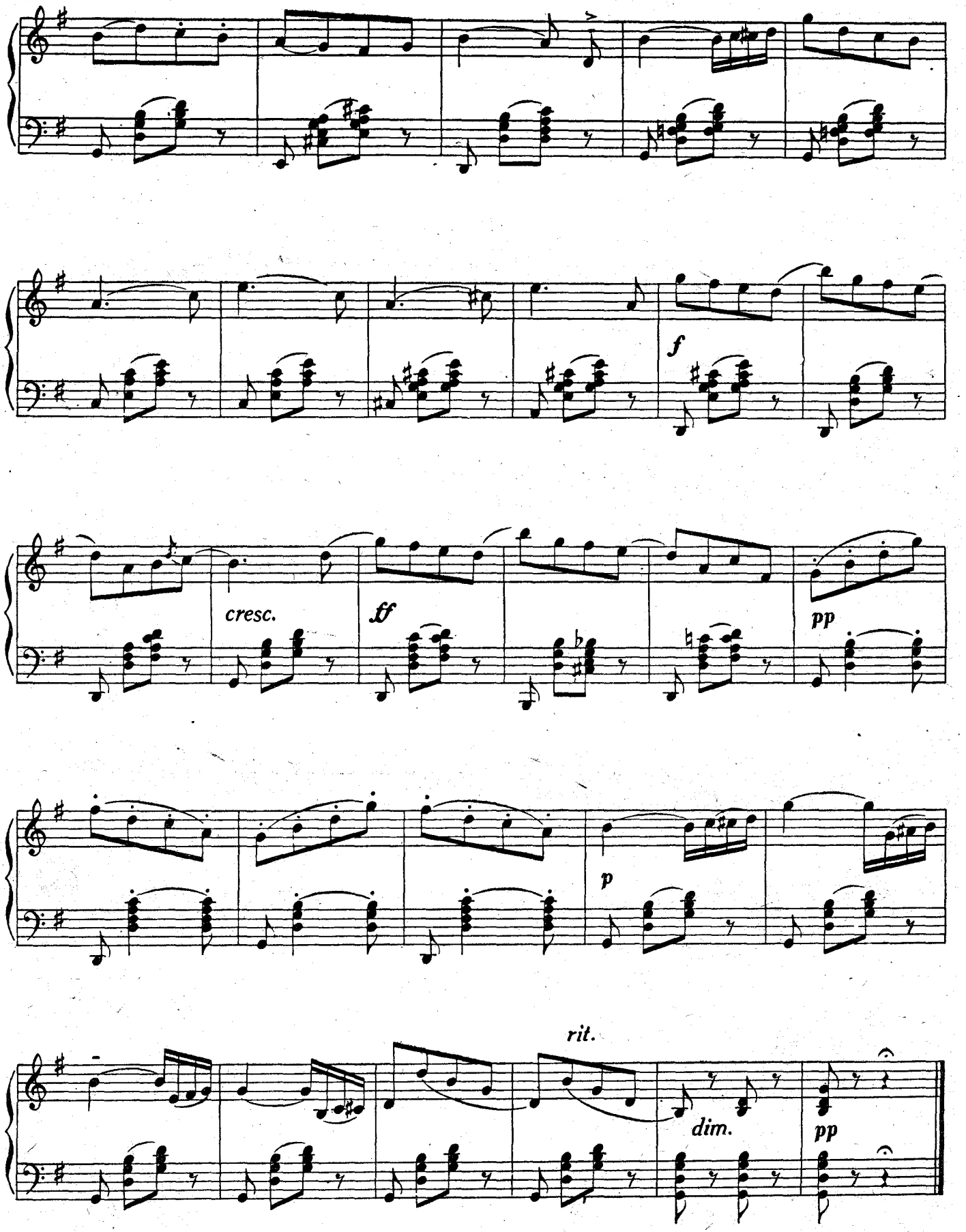
Pavasario daina

F. MENDELSONAS

Allegretto scherzando



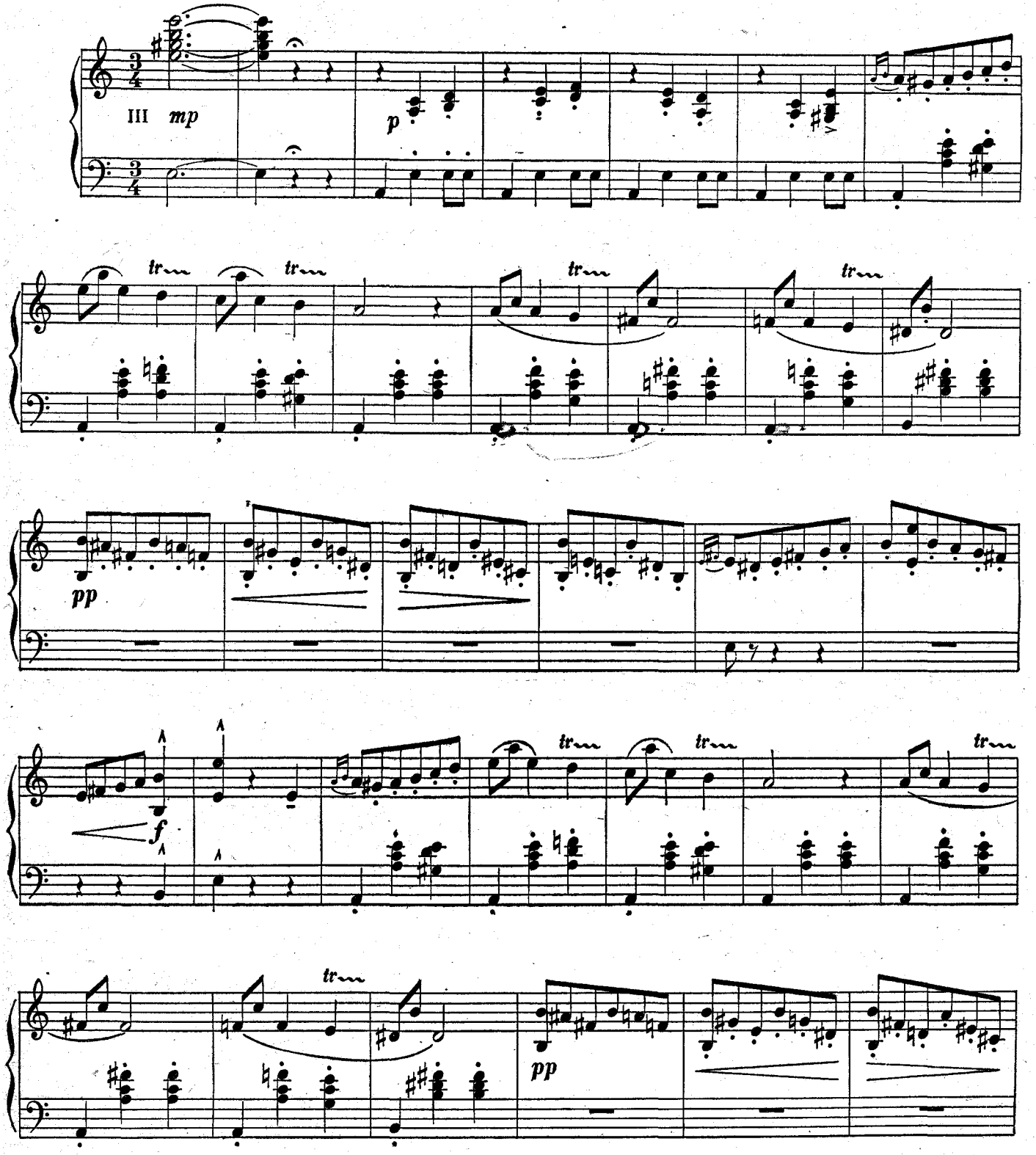

f
cresc.
f
dim.
a tempo.
p dolce.

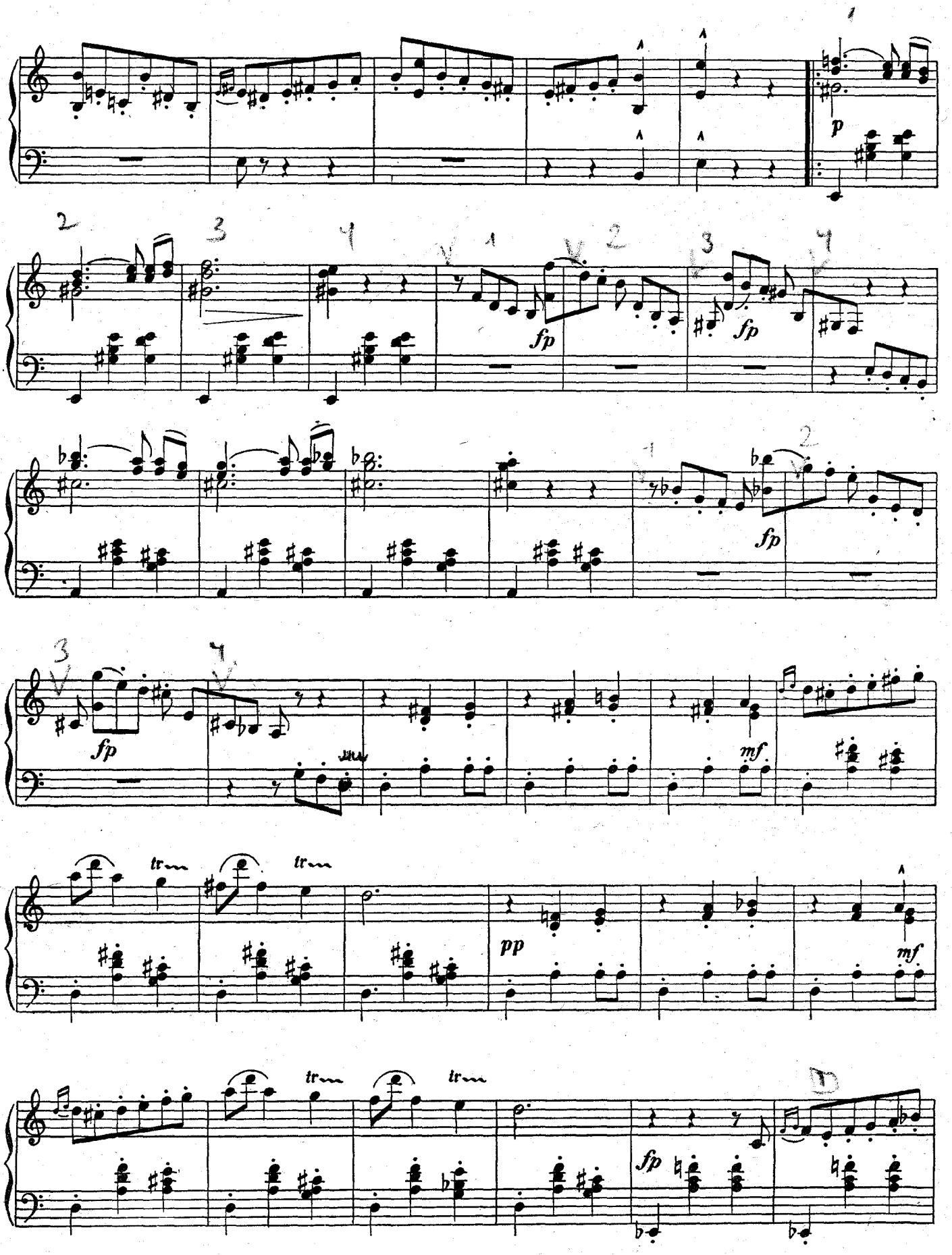

f
cresc.
ff
pp
p
rit.
dim.
pp

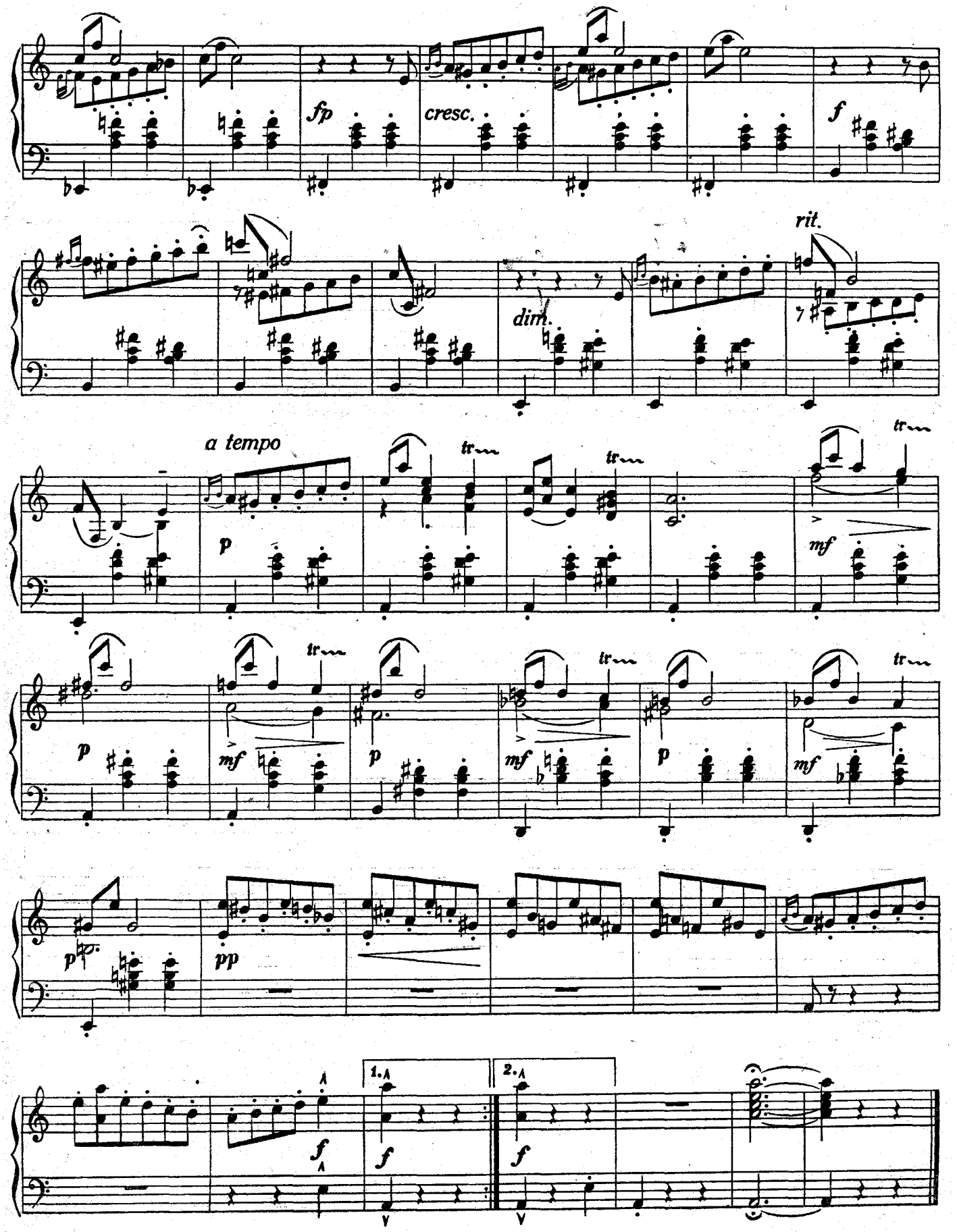
Anitros šokis

ED. GRYGAS

Tempo di Mazurka

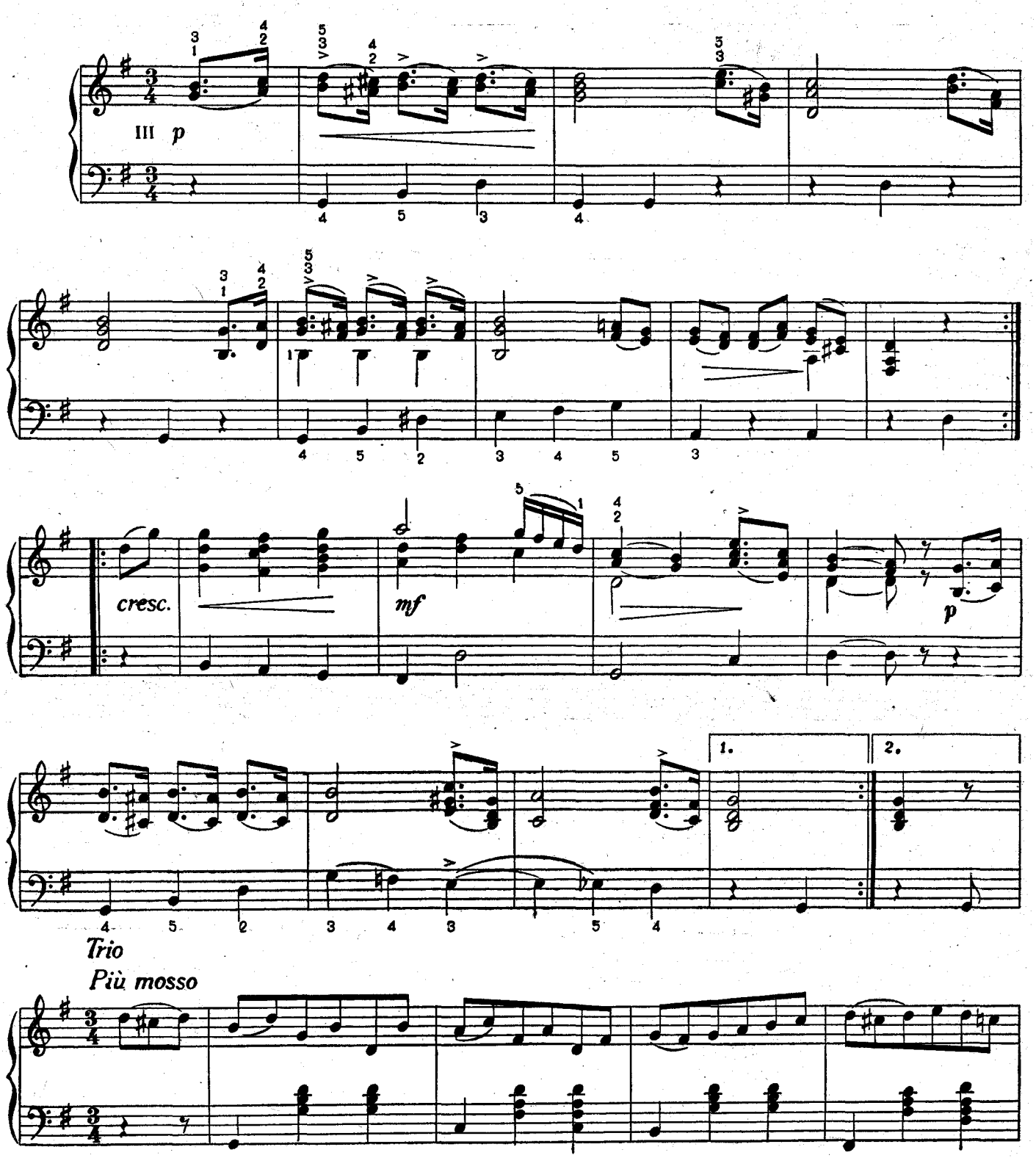


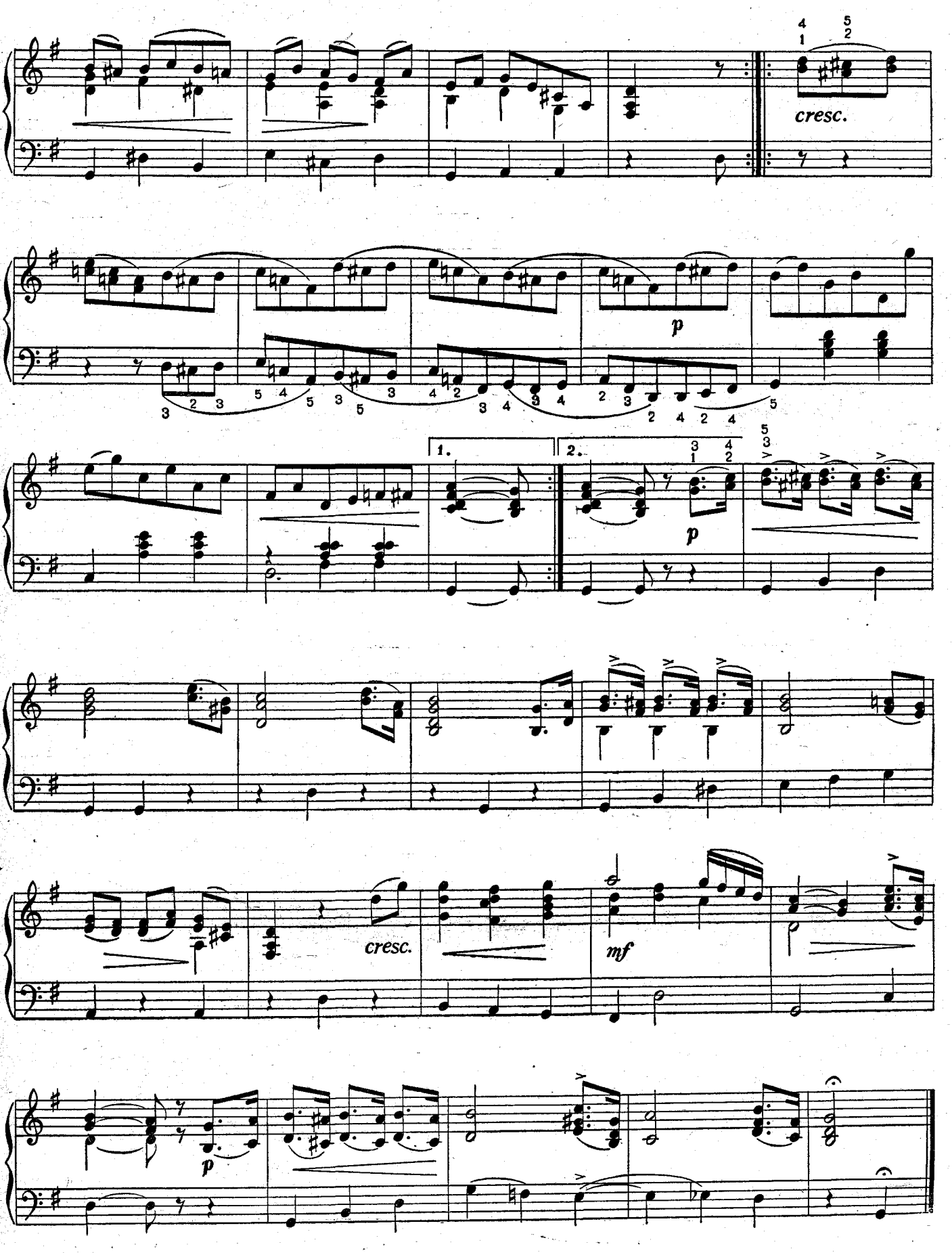

p
fp
fp
fp
fp
mf
tr
tr
pp
mf
tr
tr
fp


fp
cresc.
f
rit.
dim.
a tempo
tr
p
mf
pp
1.
2.

Menuetas

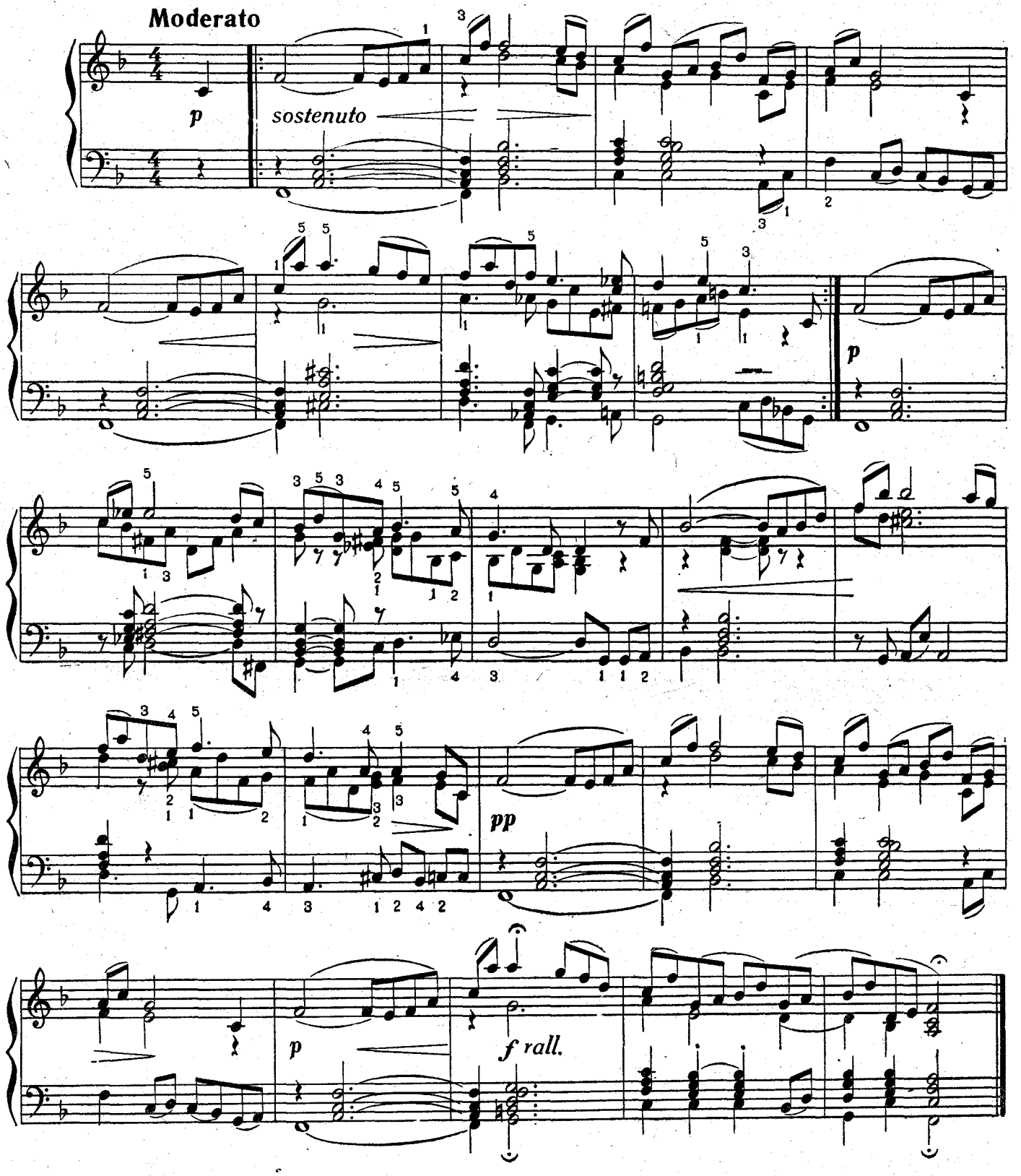
L. BETHOVENAS




cresc.
p
1.
2.
p
cresc.
mf
p

Svajonė

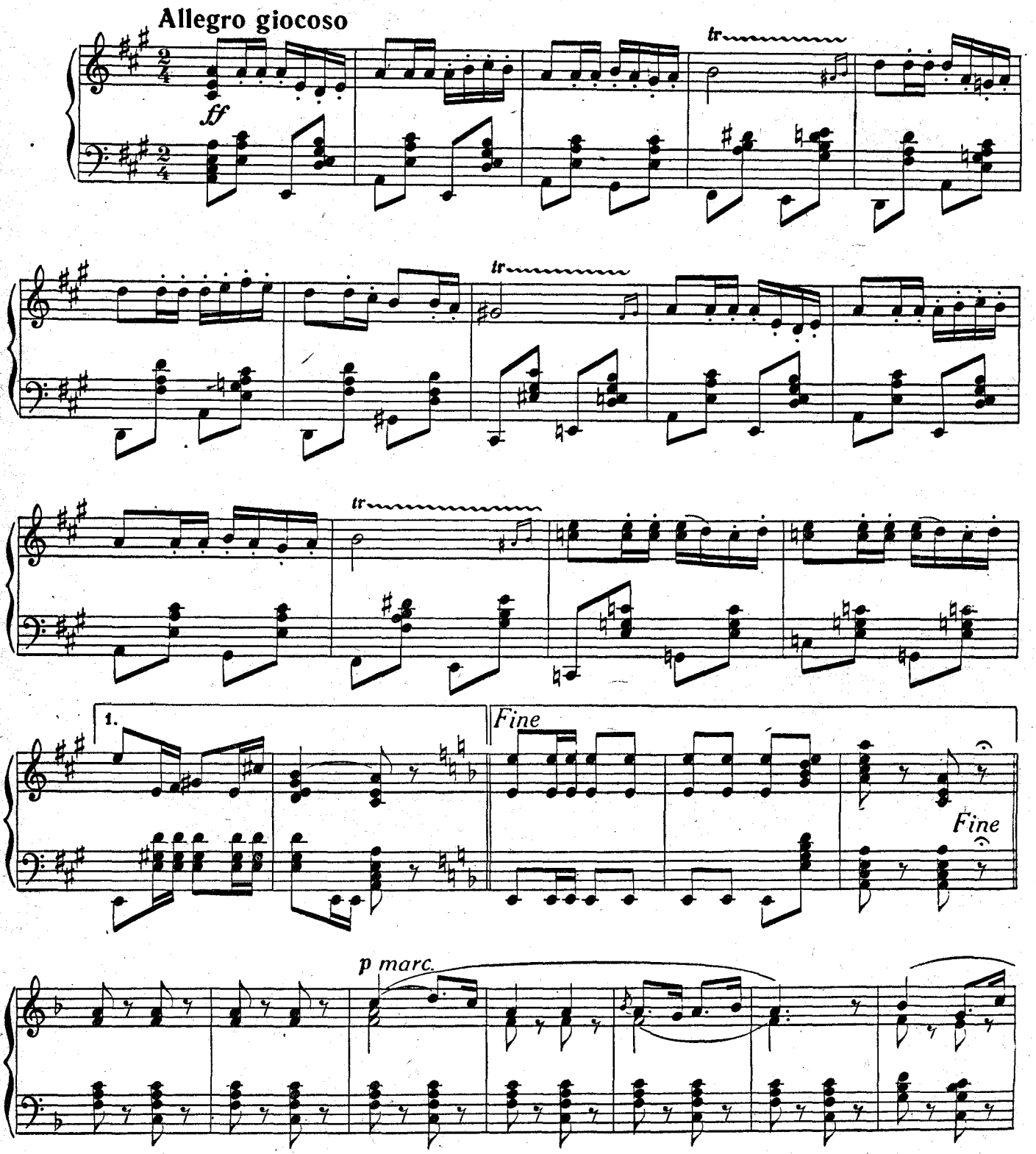
R. ŠUMANAS

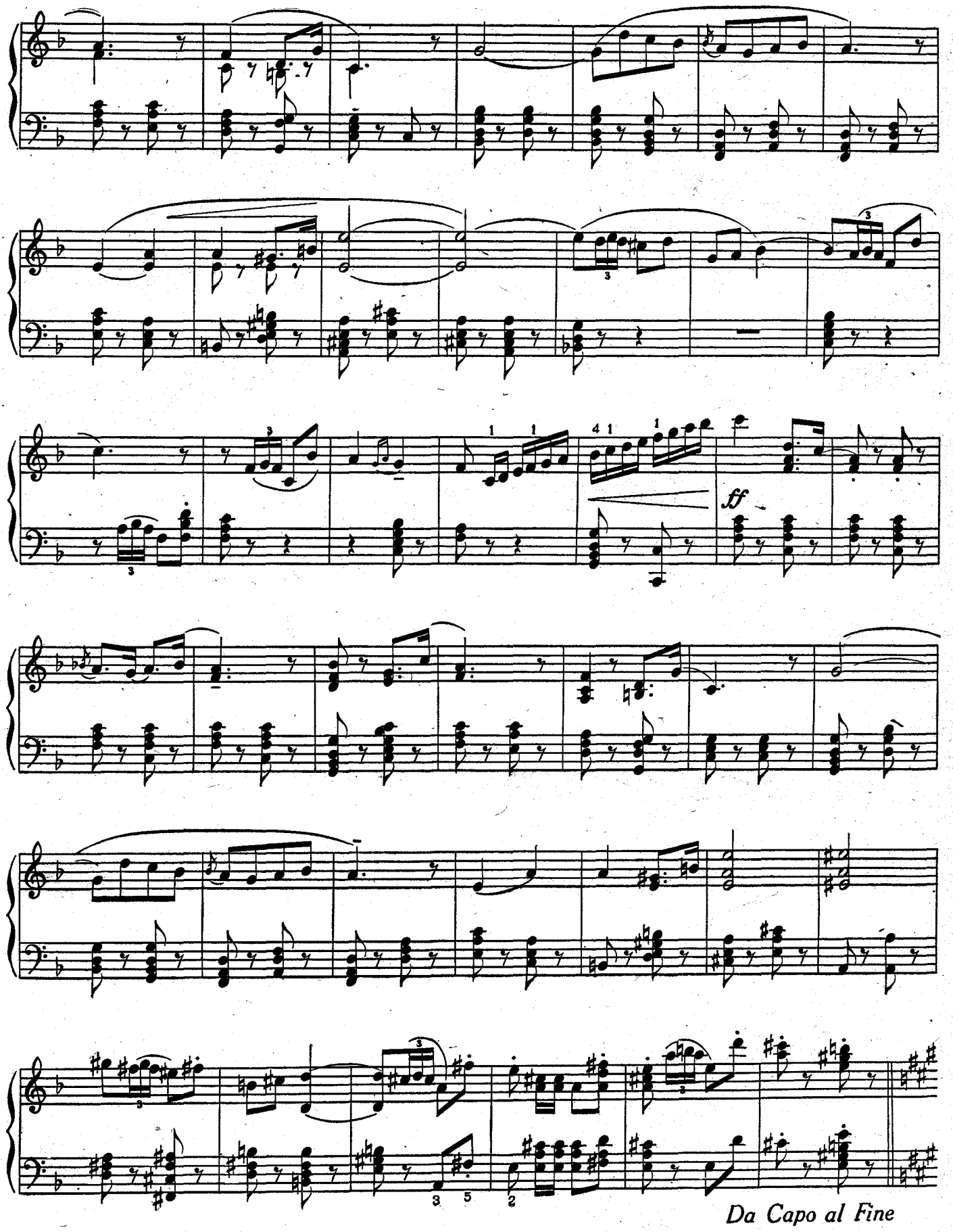


Ноты: Ale07.ru

Maršas iš operos „Karmen"

Ž. BIZE

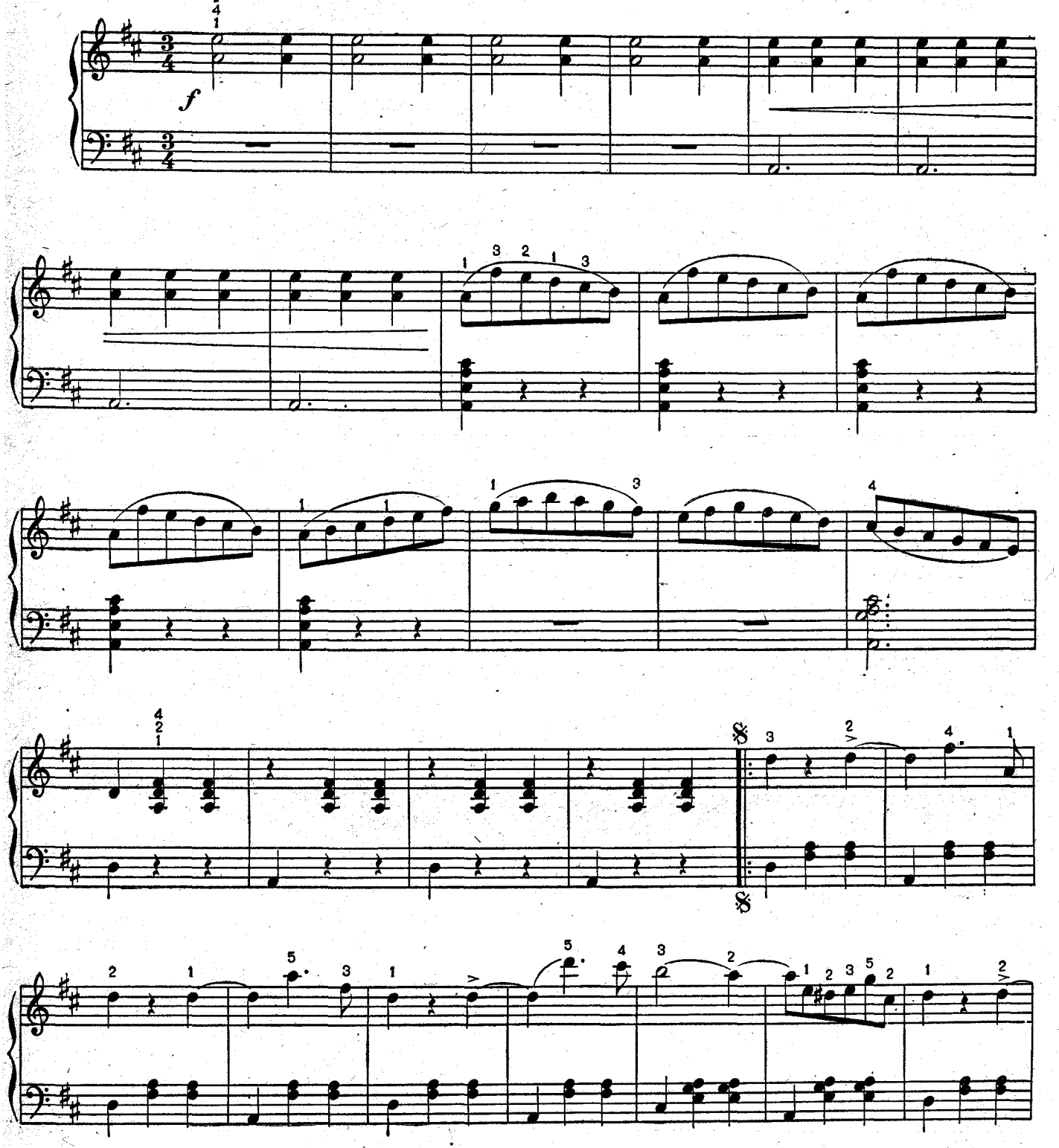


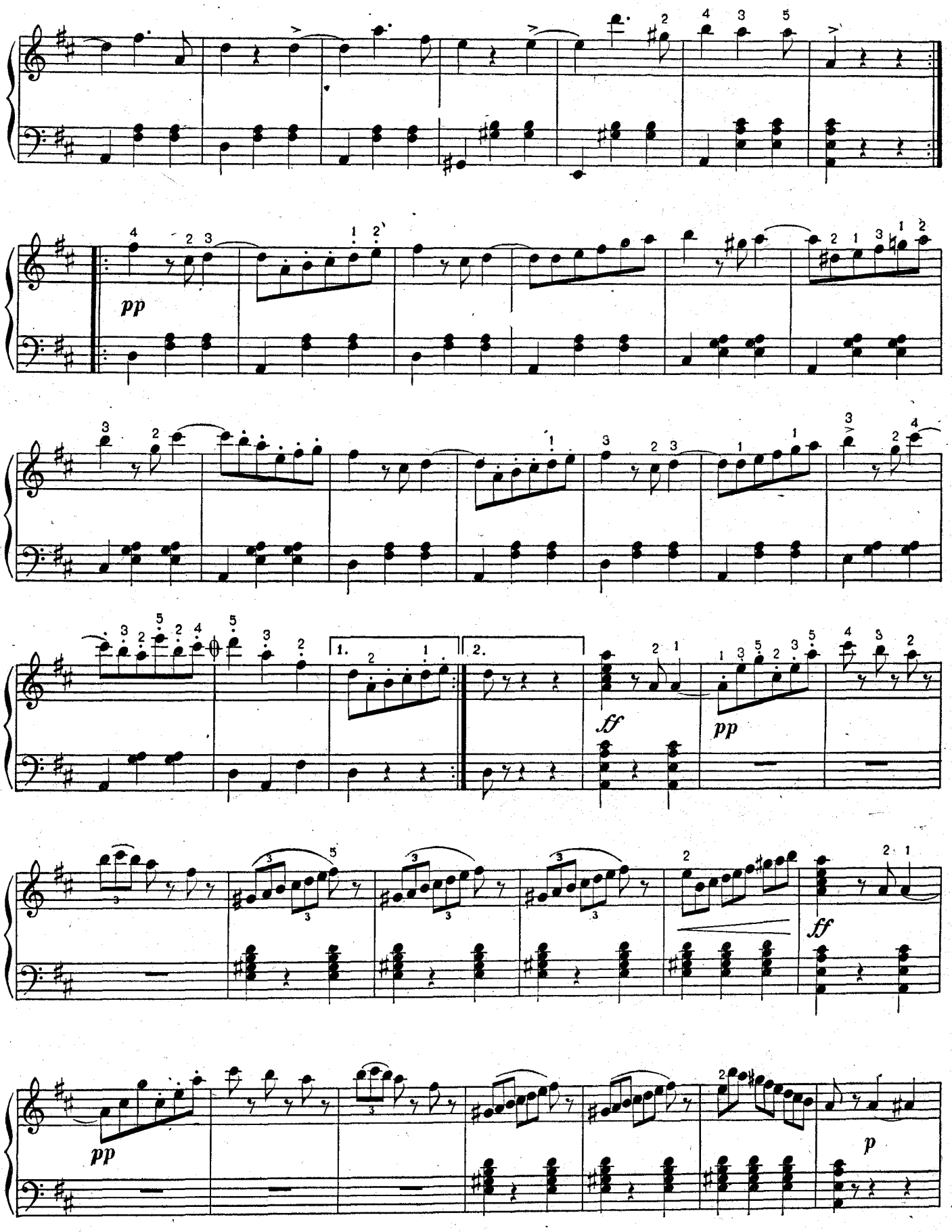

ff
Da Capo al Fine

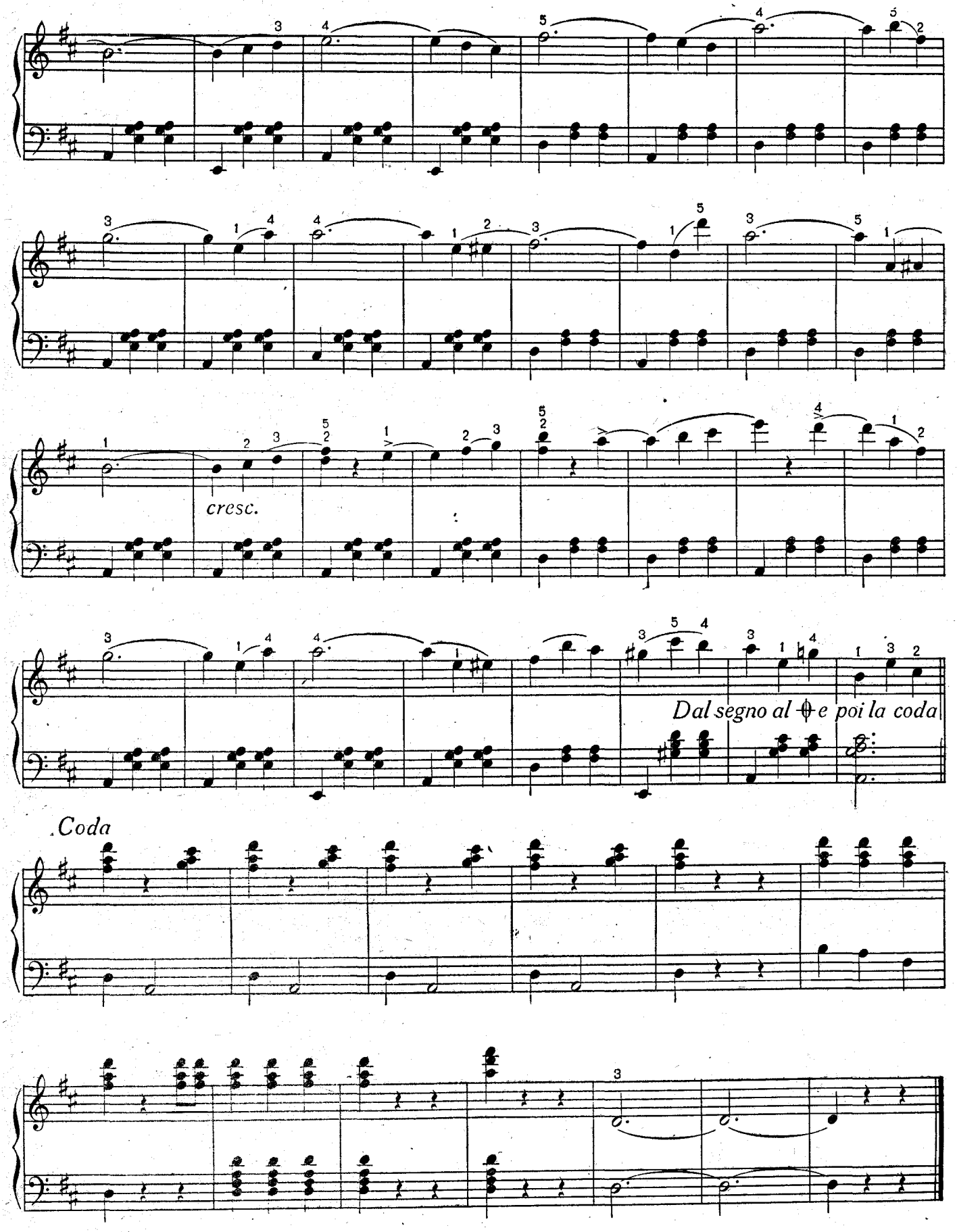
Valsas iš operos „Faustas"

S. GUNO

Tempo di Valse

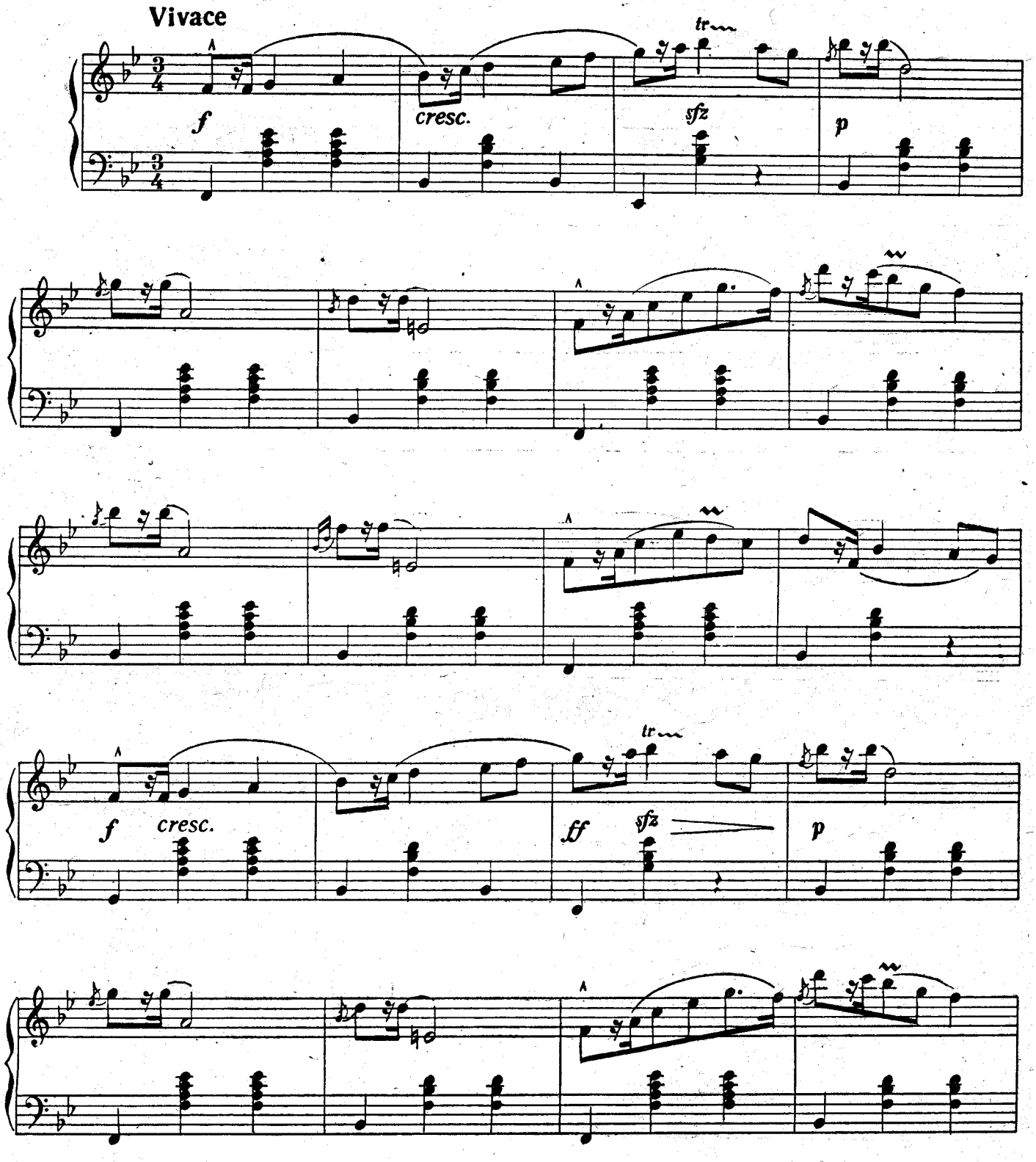


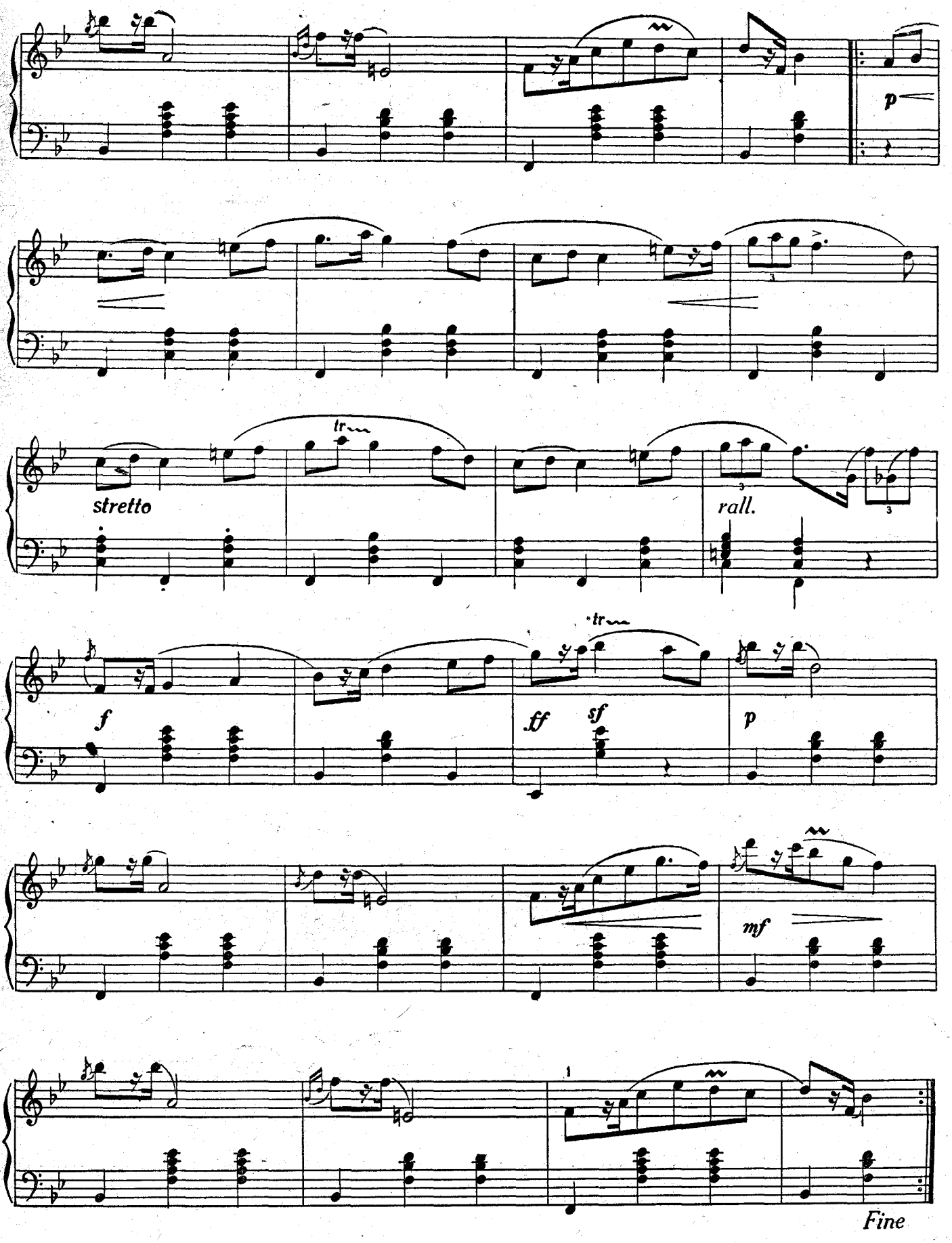

pp
1.
2.
ff
pp
ff
pp
p


cresc.
Dal segno al 𝄋 e poi la coda
Coda

Mazurka

FR. SOPENAS

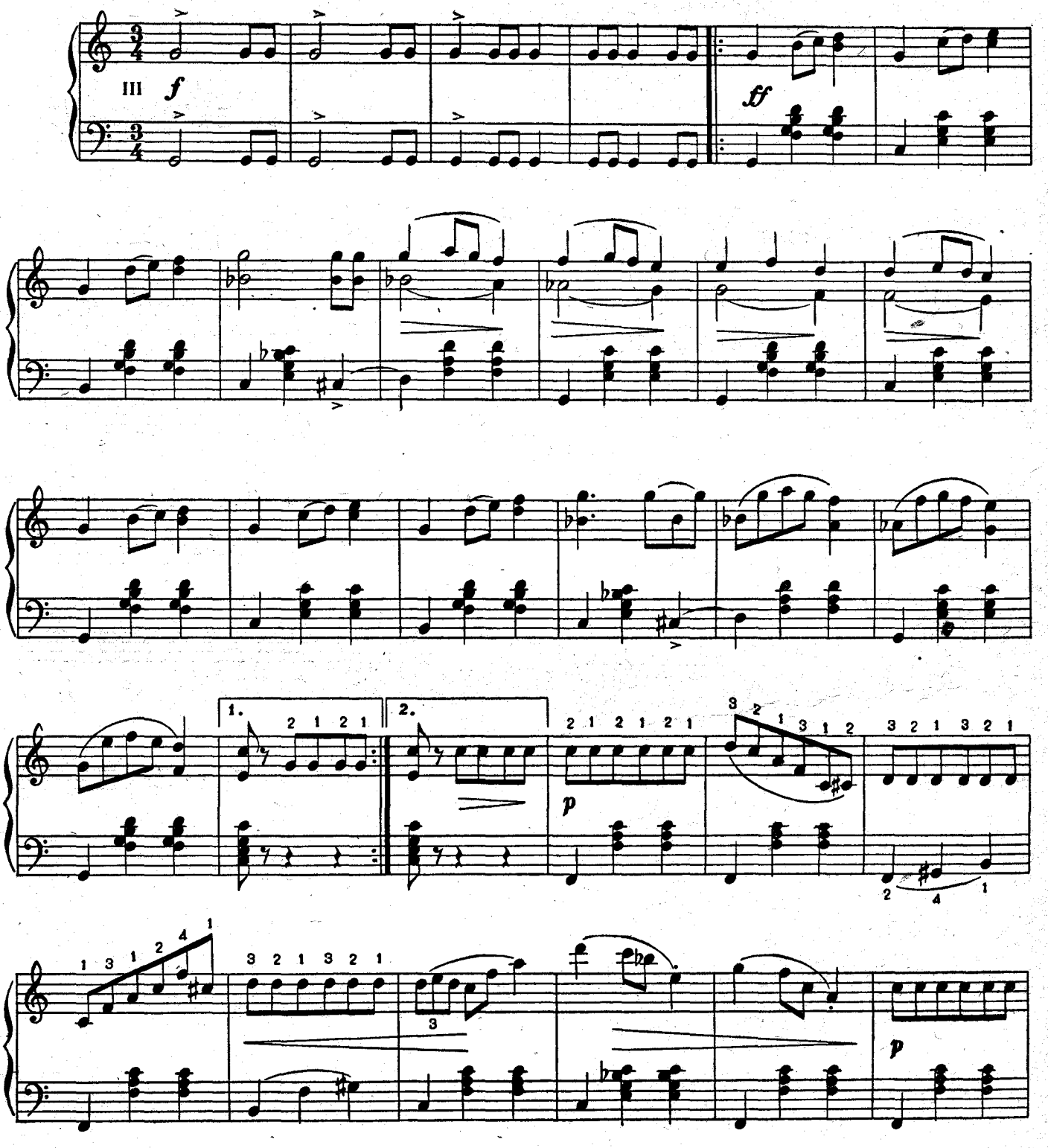


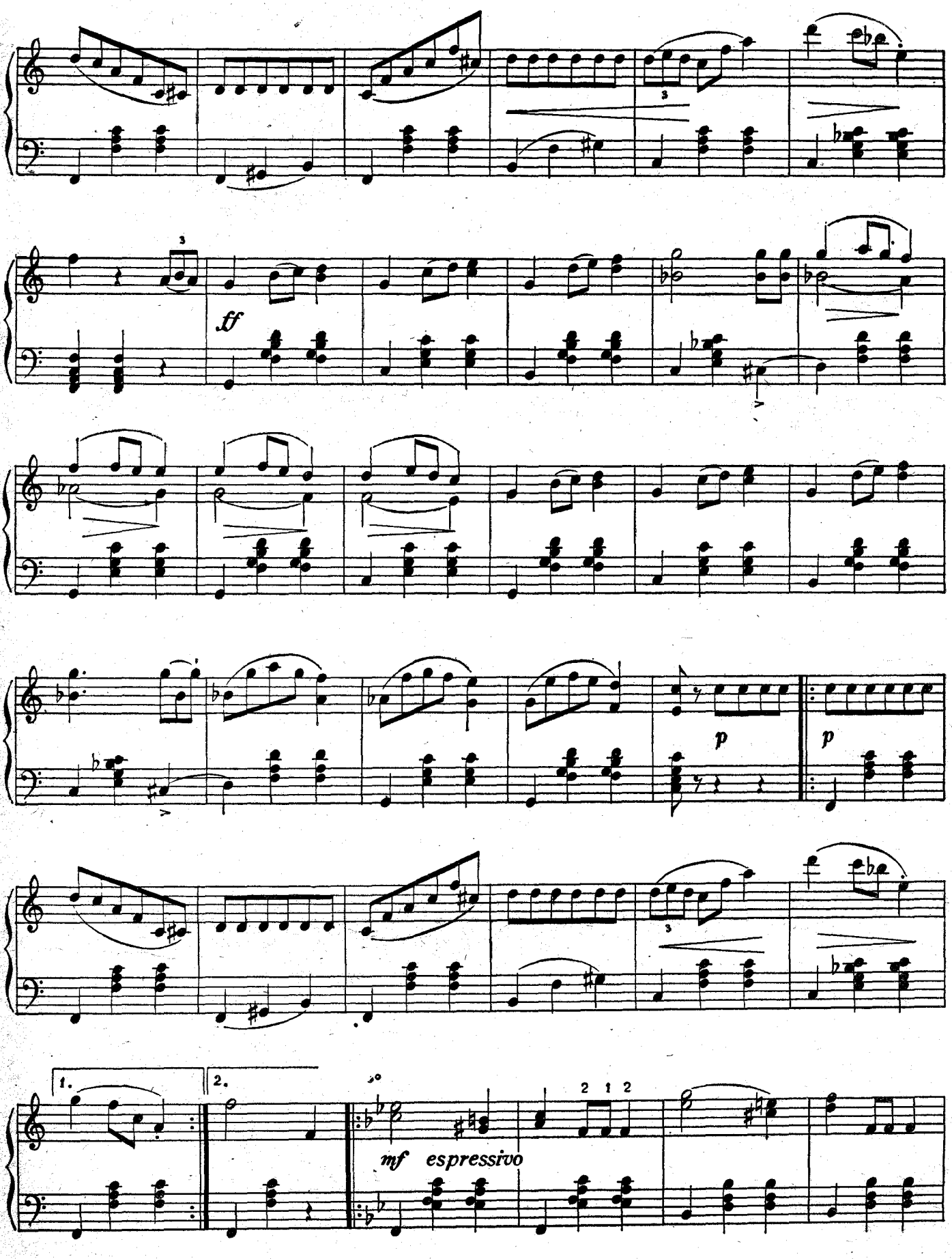

p
tr
stretto
rall.
f
tr
ff
sf
p
mf
1
Fine

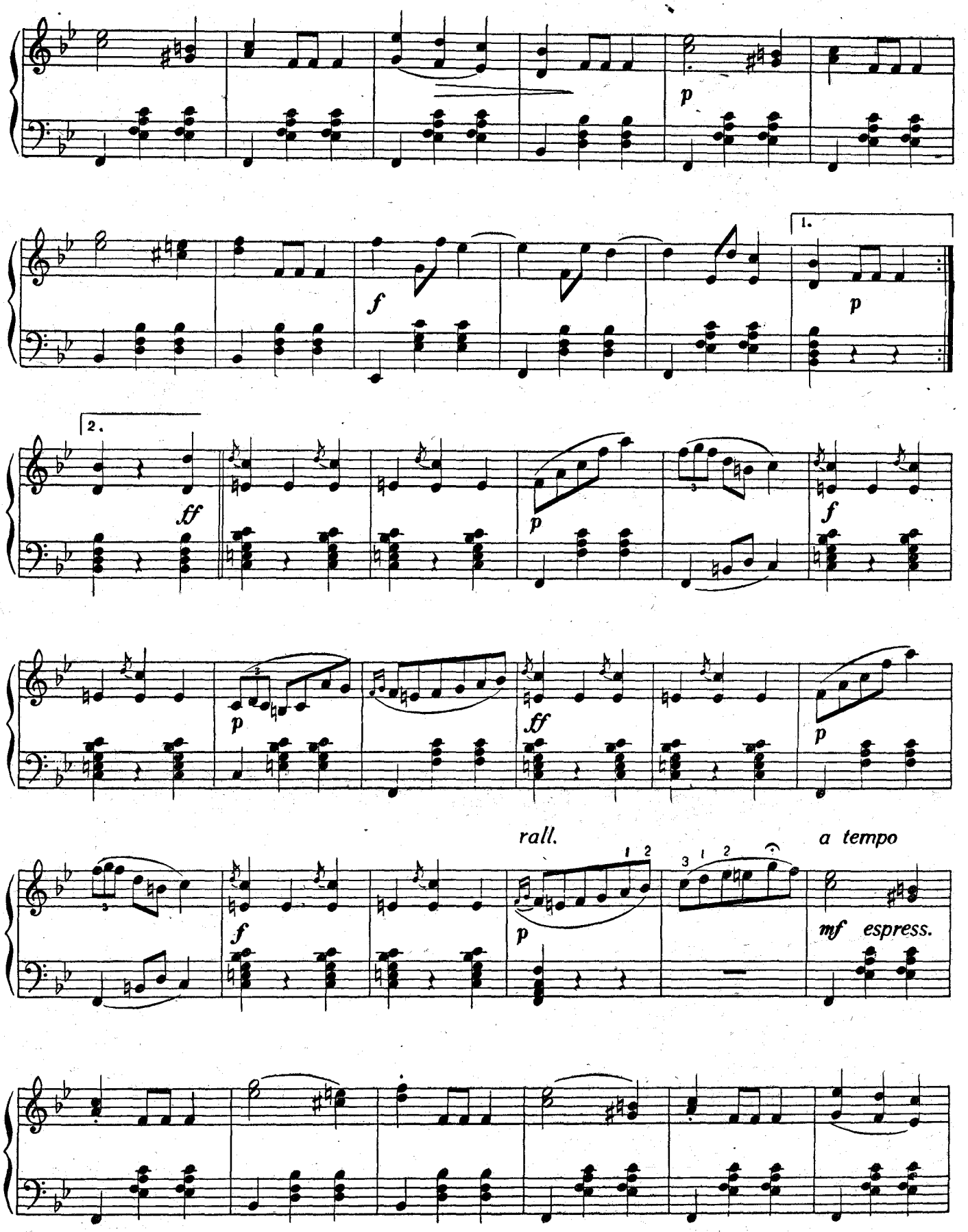
Valsas

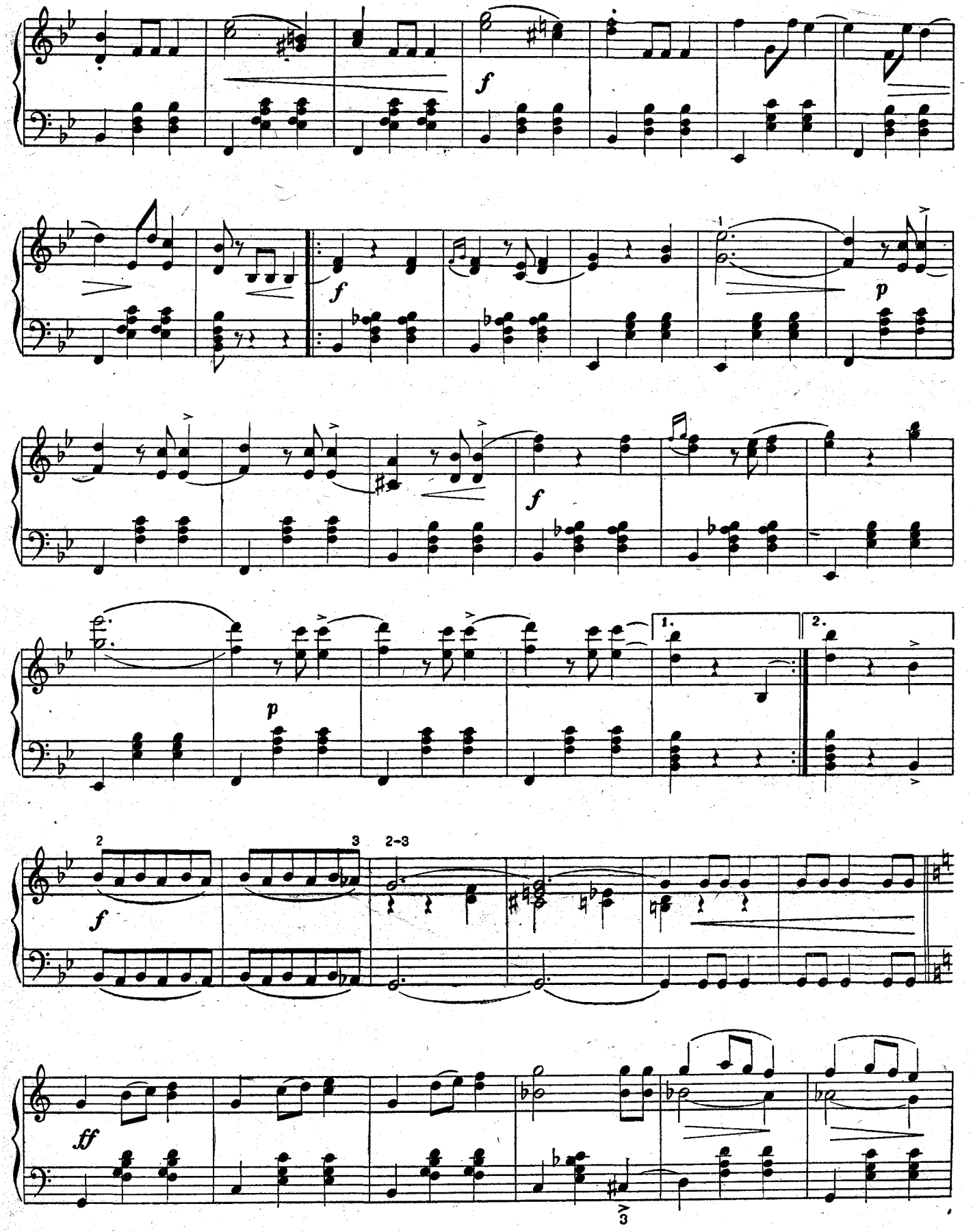
FR. ŠOPENAS
op. 18

Vivo




ff
p
p
1.
2.
mf espressivo


p
f
1.
p
2.
ff
p
f
p
ff
p
rall.
a tempo
f
p
mf espress.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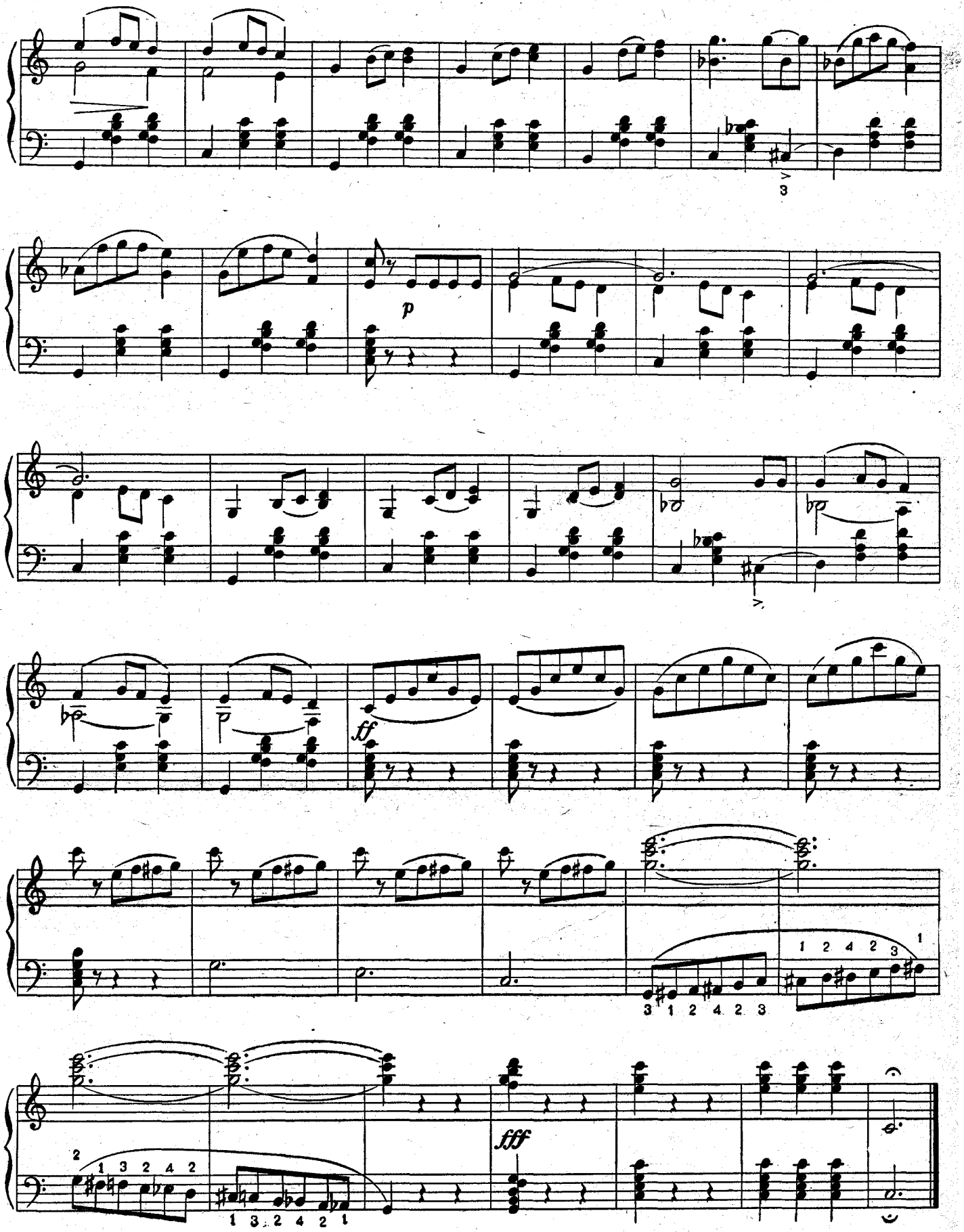
f
p
f
p
1.
2.
2
3
2-3
f
ff
3


3
p
ff
1 2 4 2 3 1
3 1 2 4 2 3
2 1 3 2 4 2
1 3 2 4 2 1
fff

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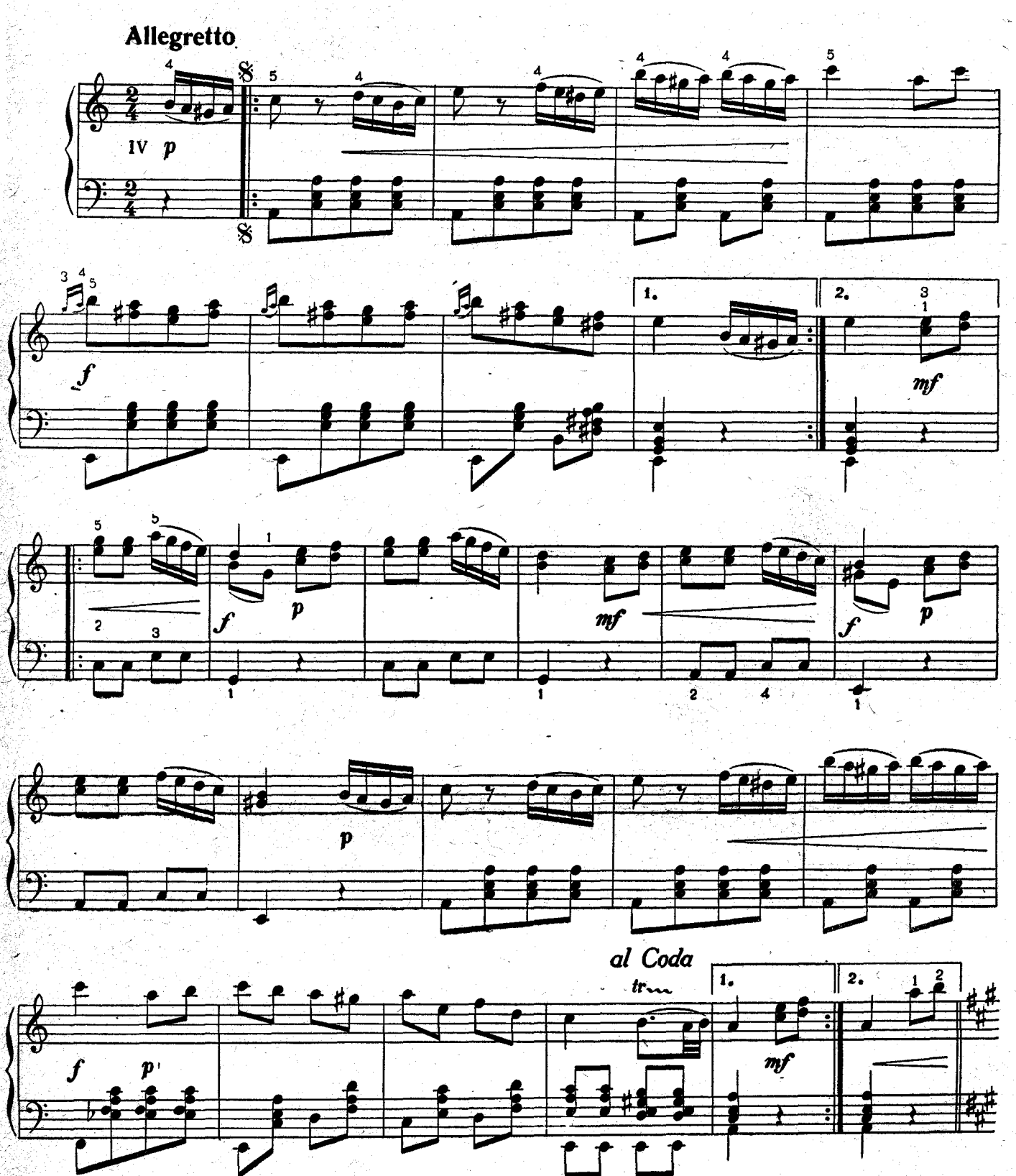
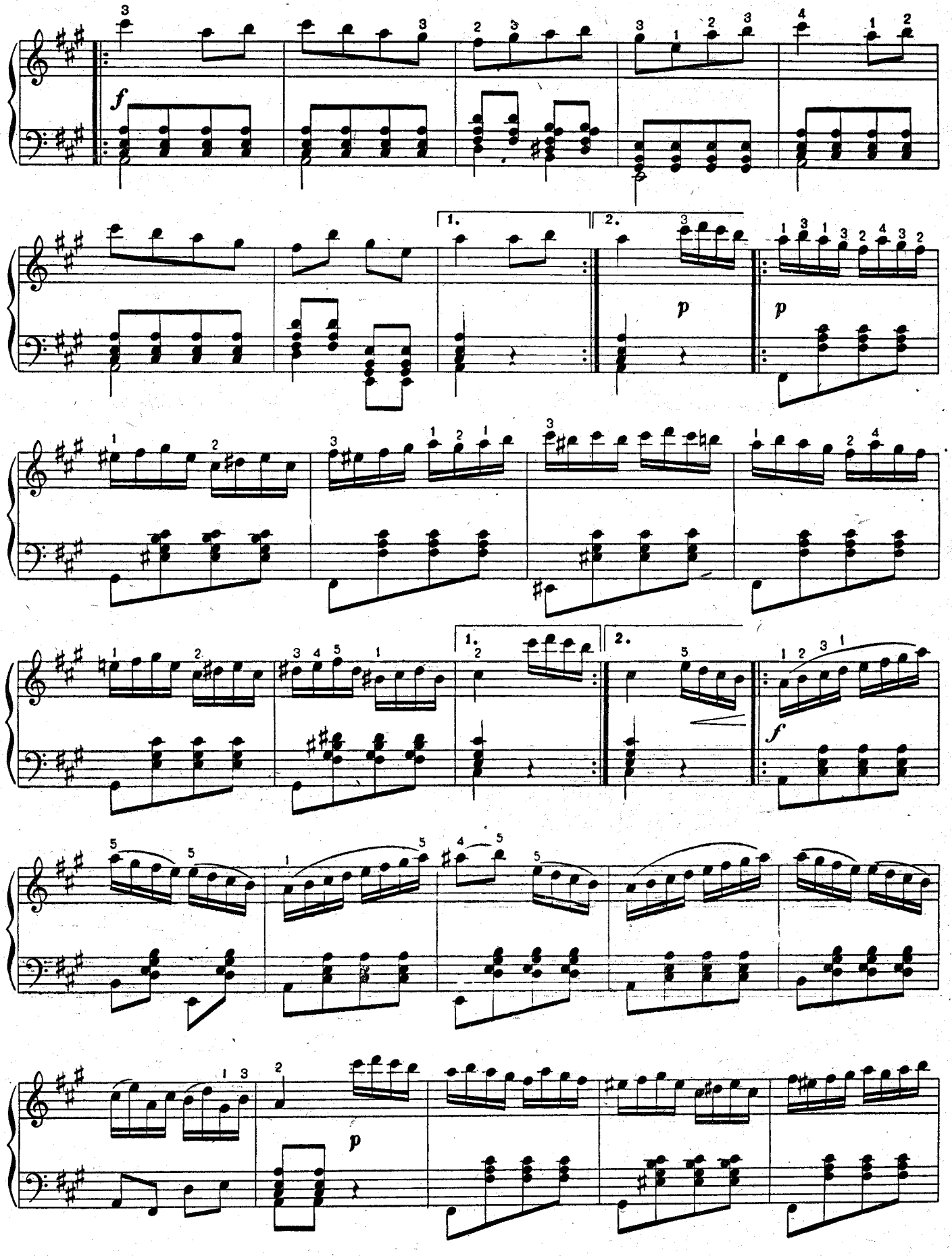
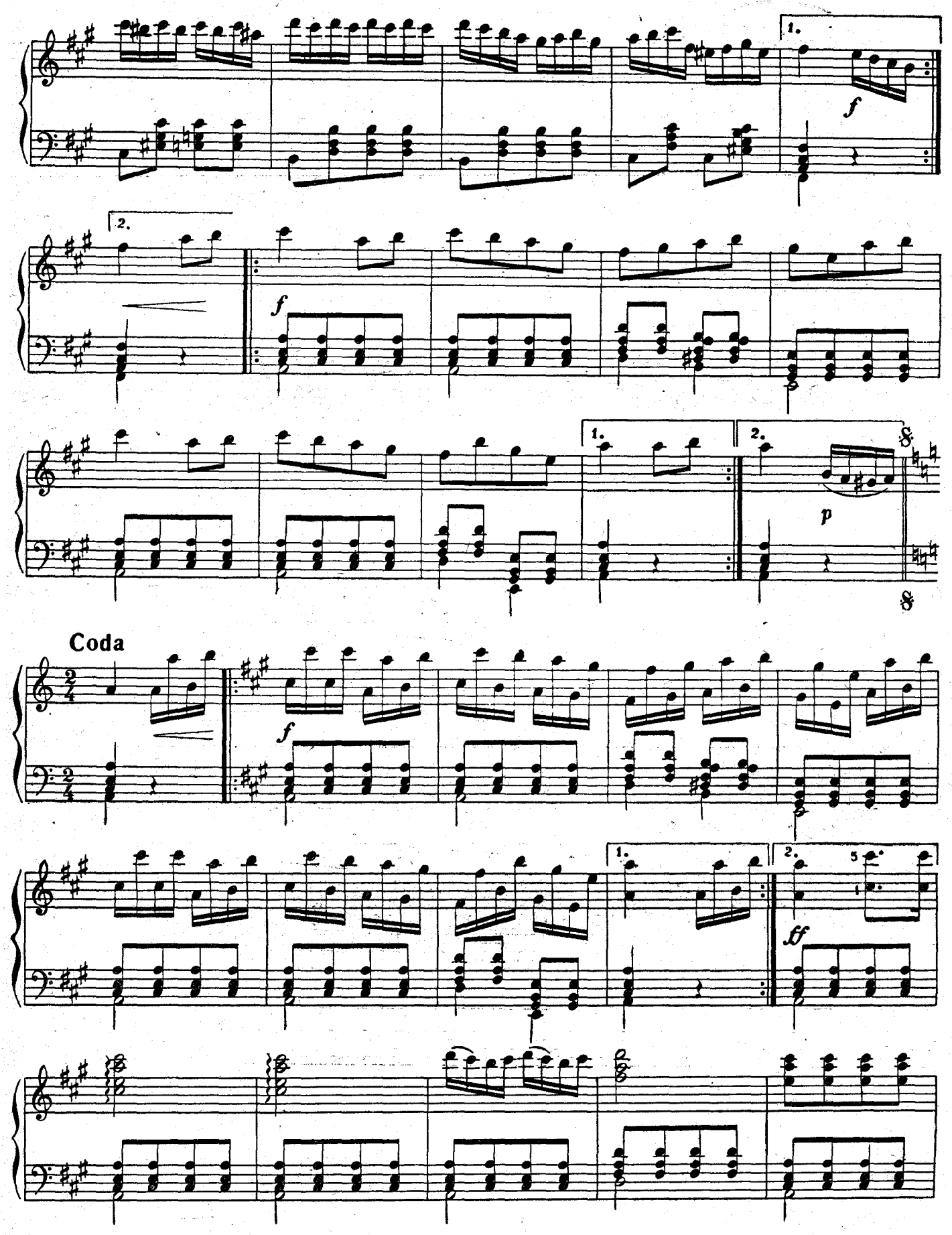
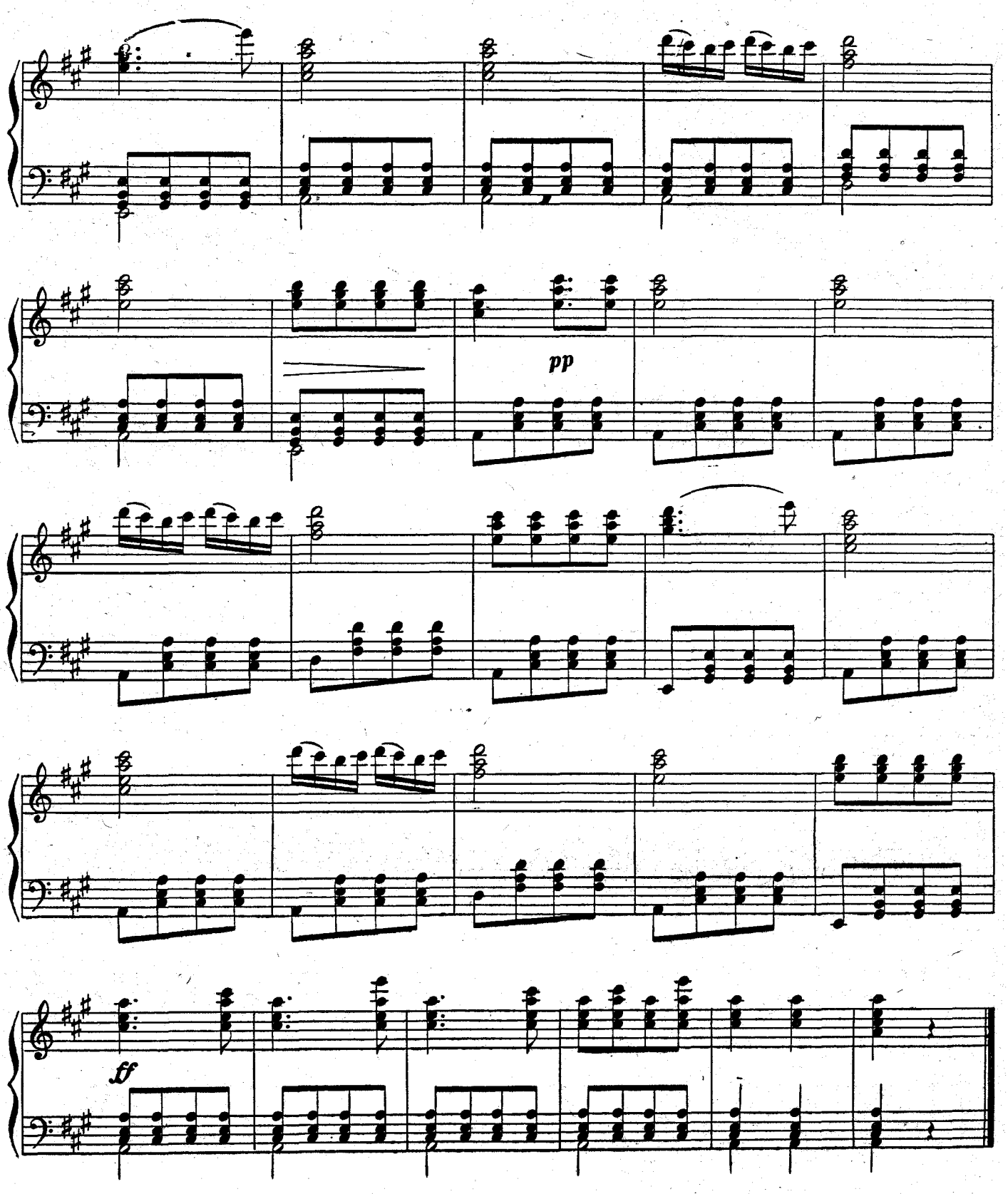
Turkų maršas

V. A. MOCARTAS



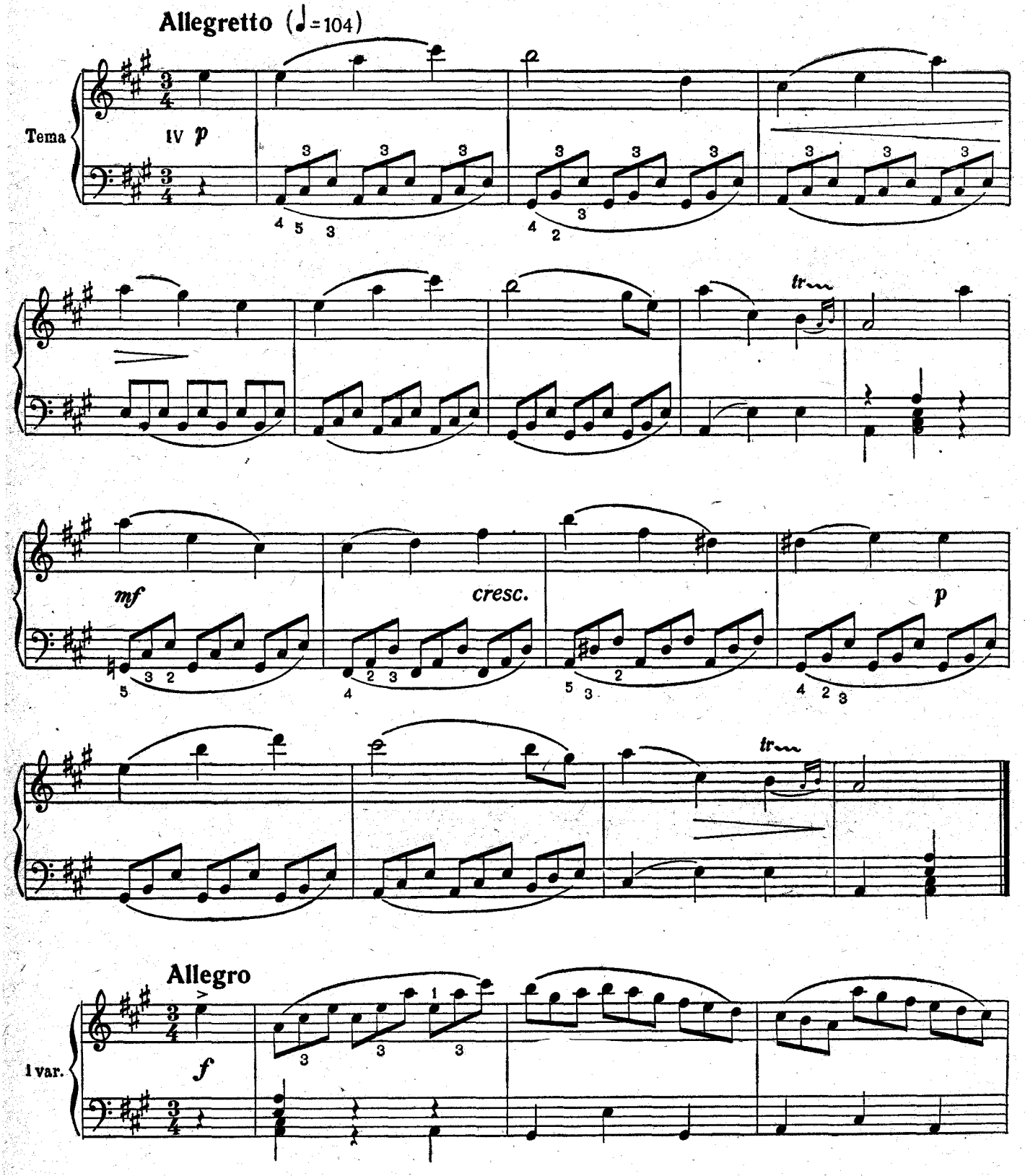

f
1.
2.
p
p
1.
2.
f
p

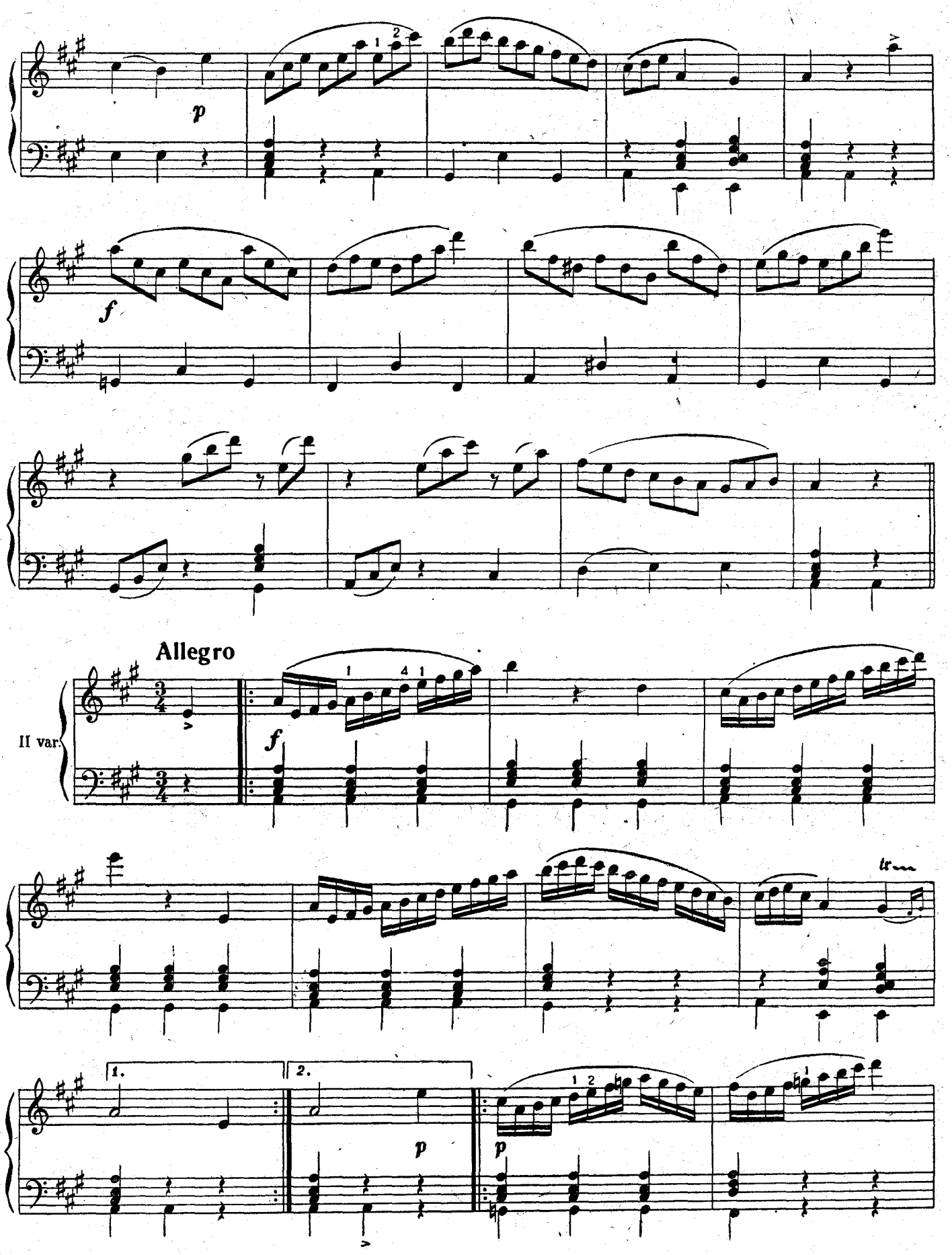

1.
f
2.
f
1.
2.
p
Coda
f
1.
2.
ff

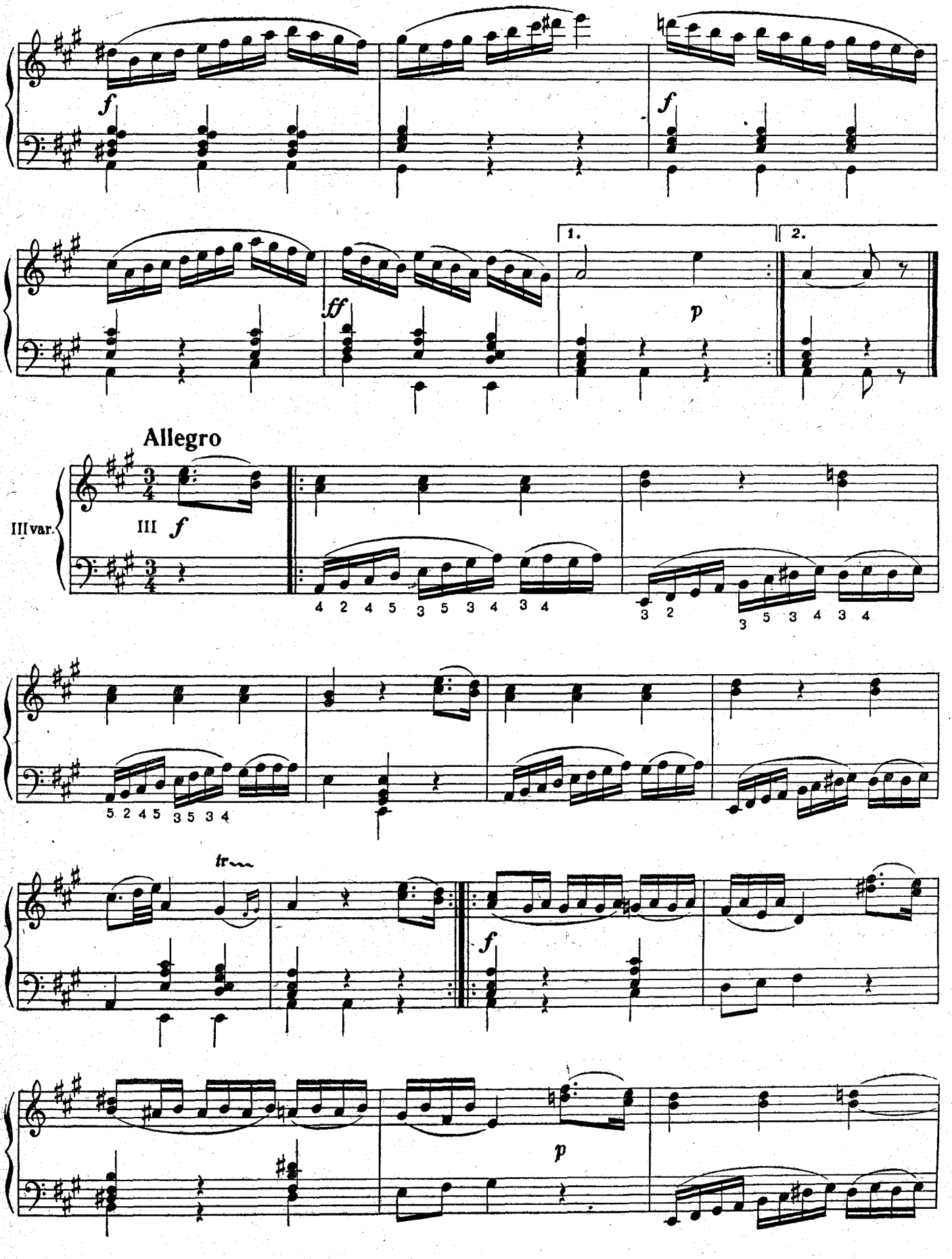

pp
ff

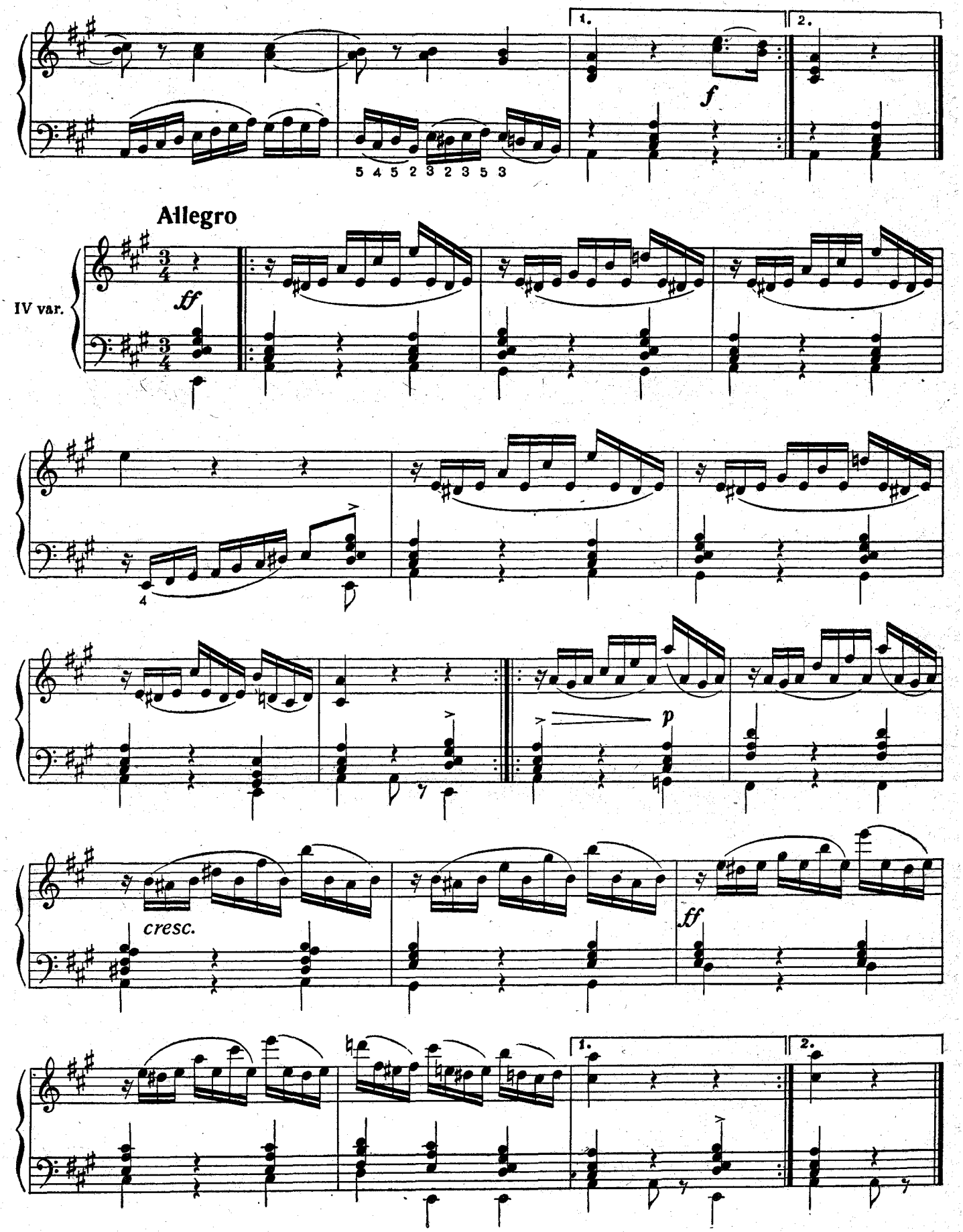
Tema ir šešios variacijos

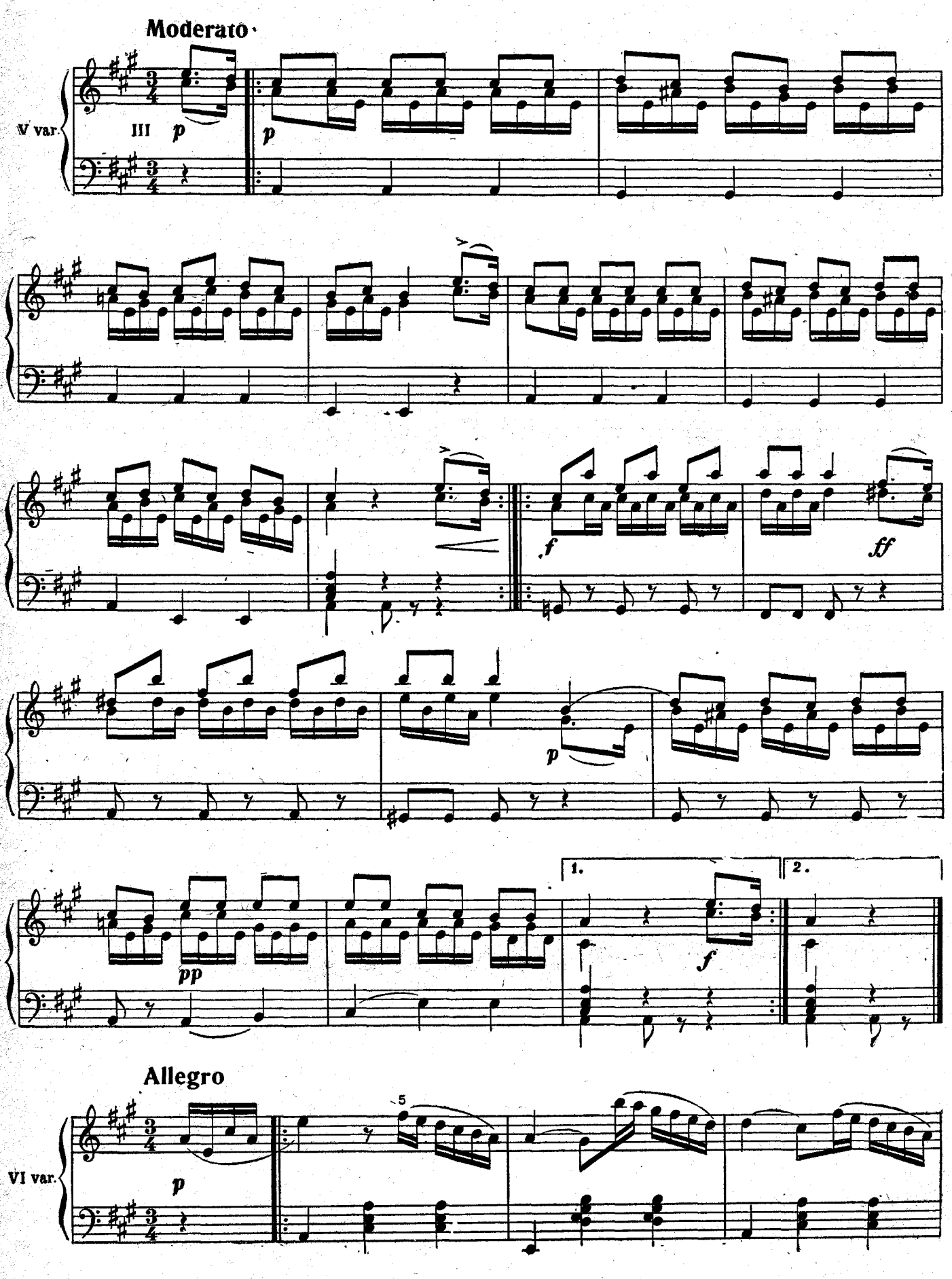
J. HAYDNAS

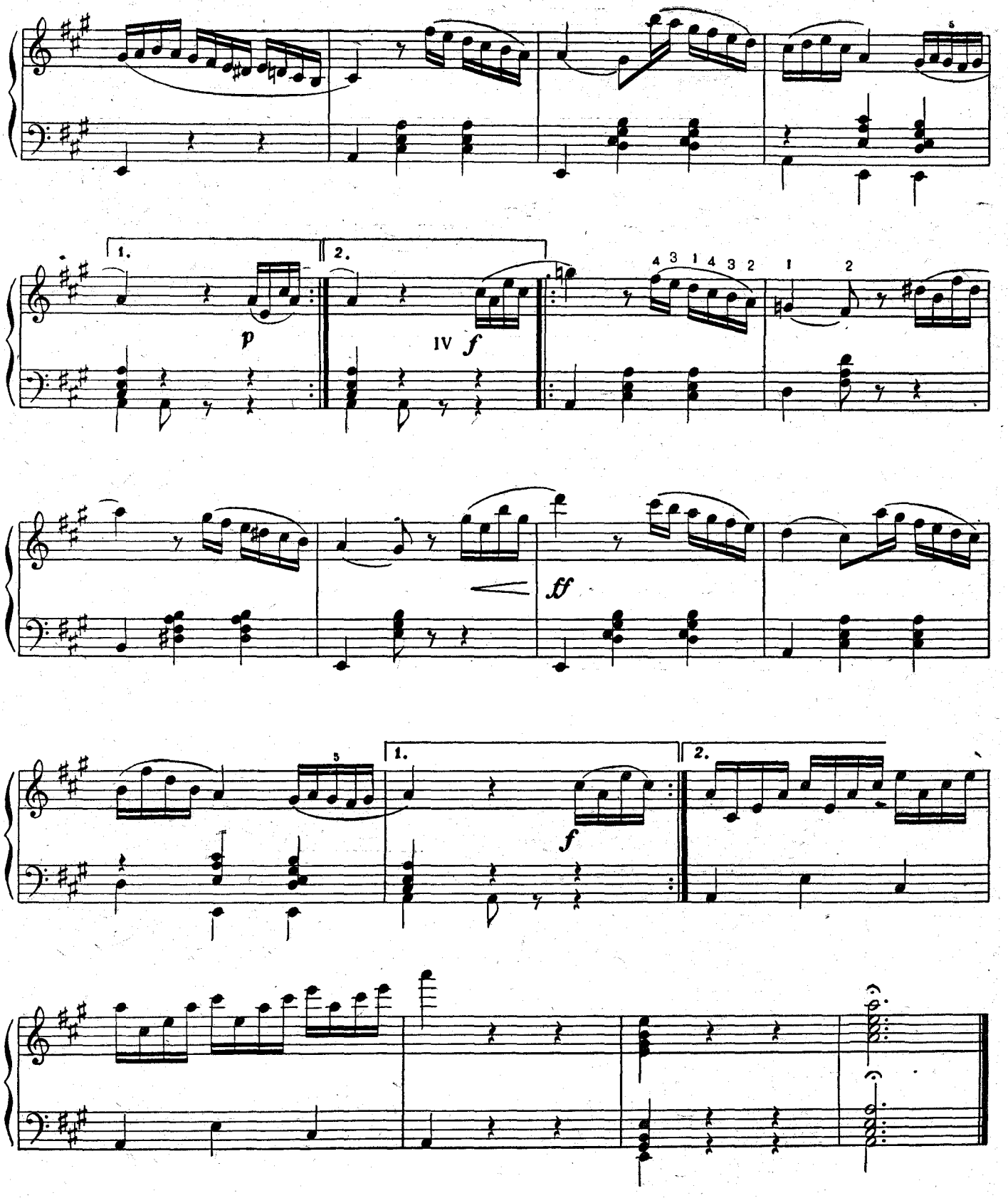



p
f
Allegro
II var.
f
tr
1.
2.
p
p


f
f
ff
1.
2.
p
Allegro
III var.
III f
4 2 4 5 3 5 3 4 3 4
3 2
3 5 3 4 3 4
5 2 4 5 3 5 3 4
tr
f
p


1.
2.
f
5 4 5 2 3 2 3 5 3
Allegro
IV var.
ff
4
p
cresc.
ff
1.
2.


Moderato
V var.
III
p
p
f
ff
p
pp
1.
2.
f
Allegro
VI var.
p
5


1.
2.
p
IV
f
4 3 1 4 3 2
1 2
ff
1.
2.
f

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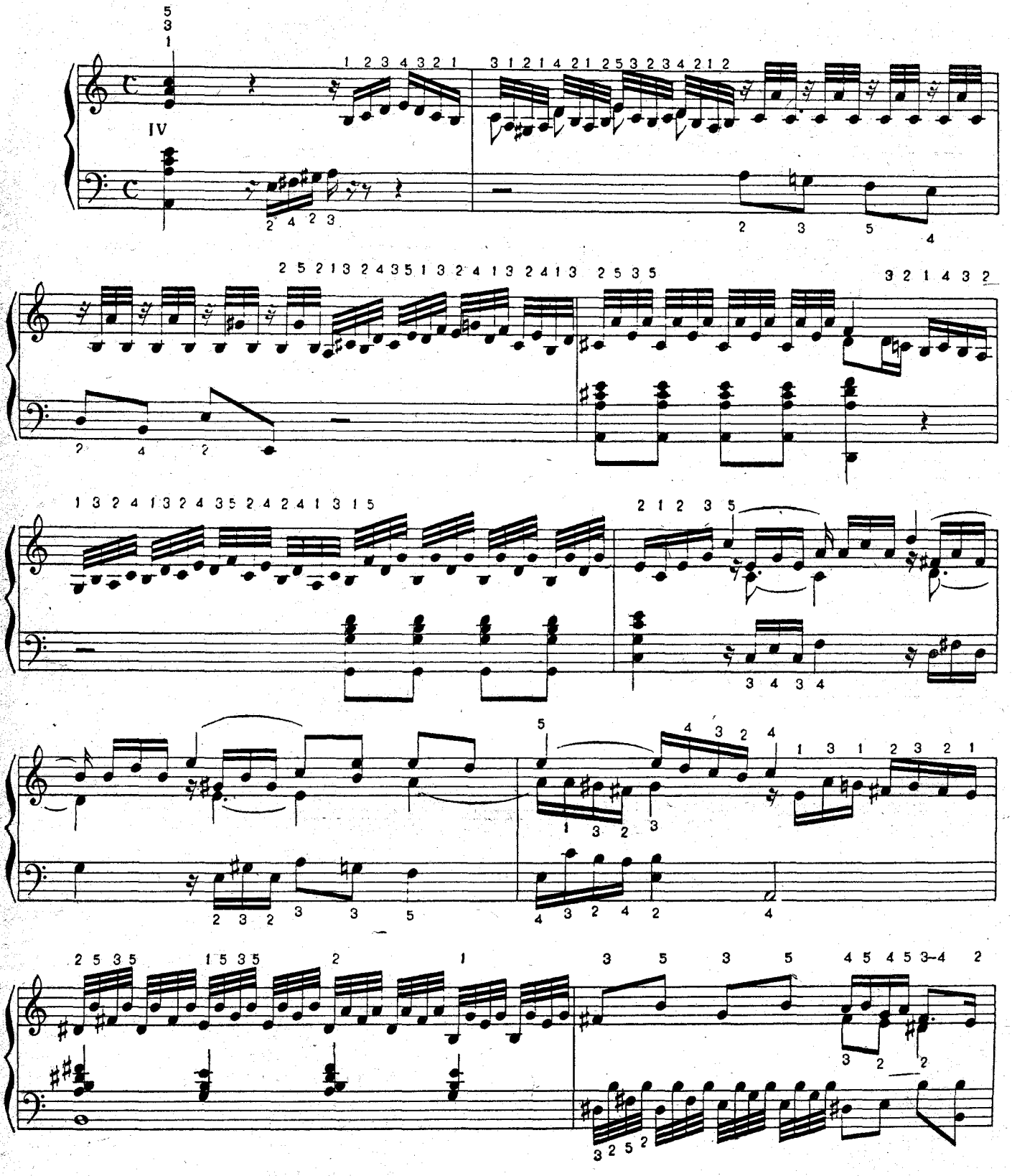
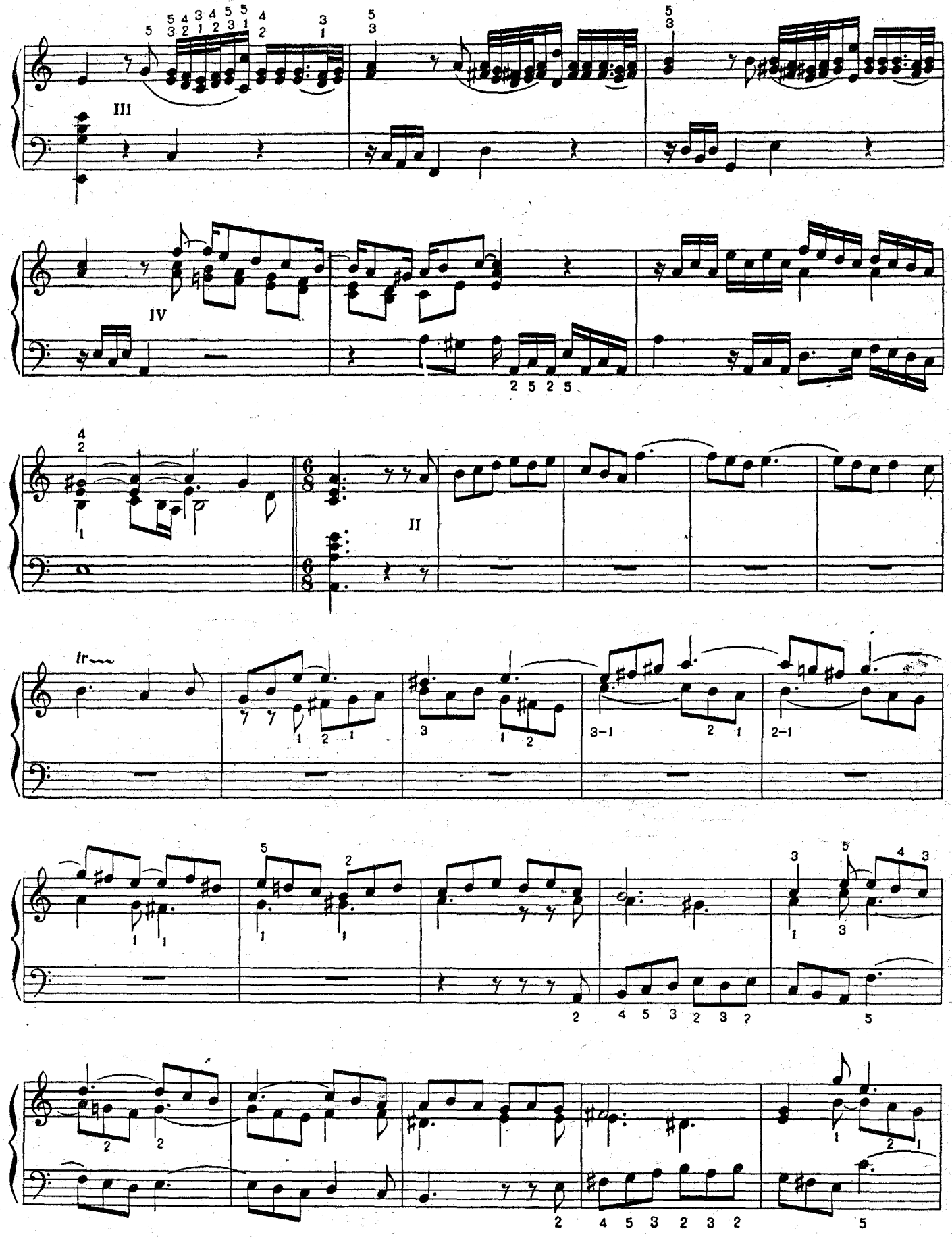
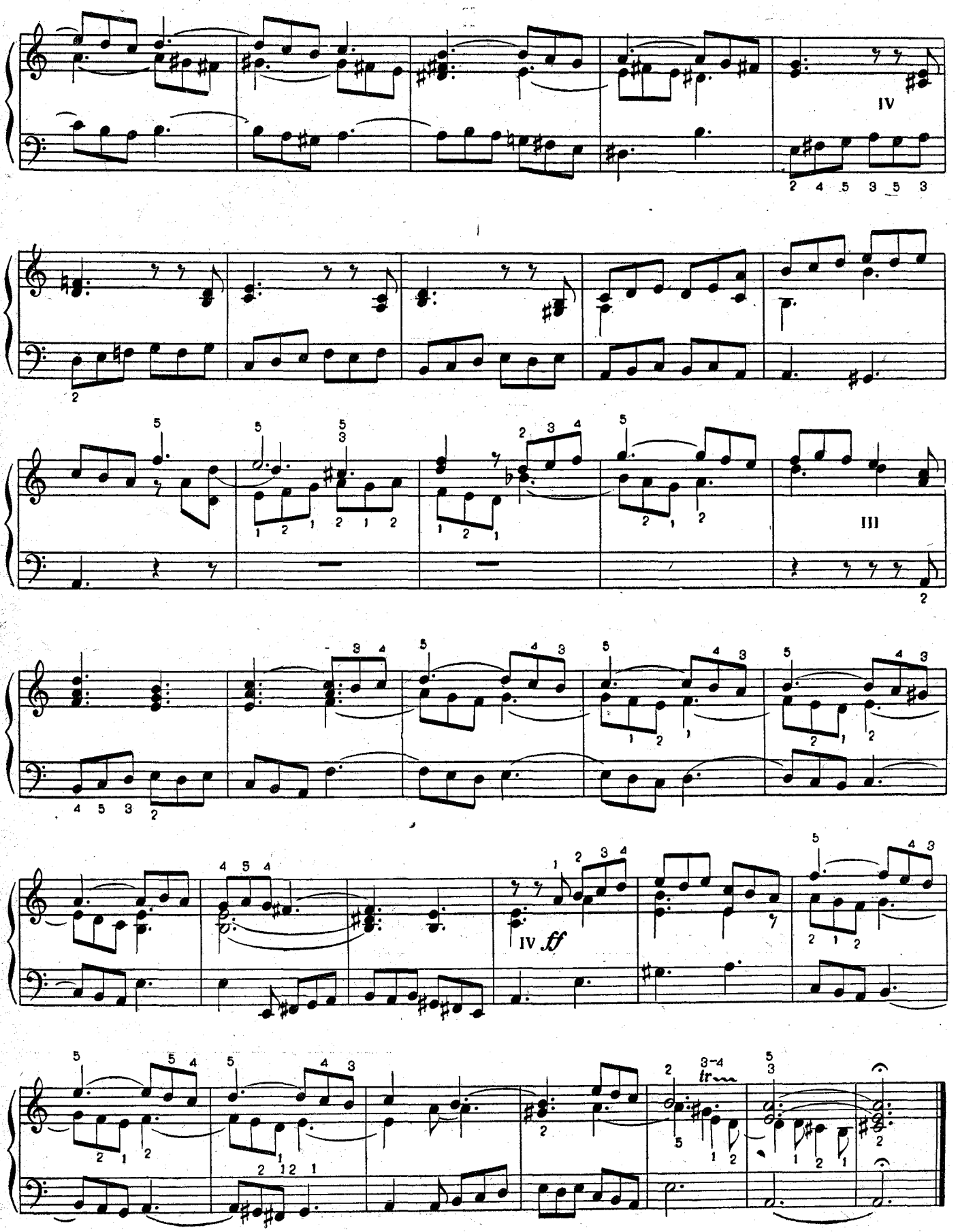
Preliudas ir fuga

J. S. BACHAS




III
IV
II
tr

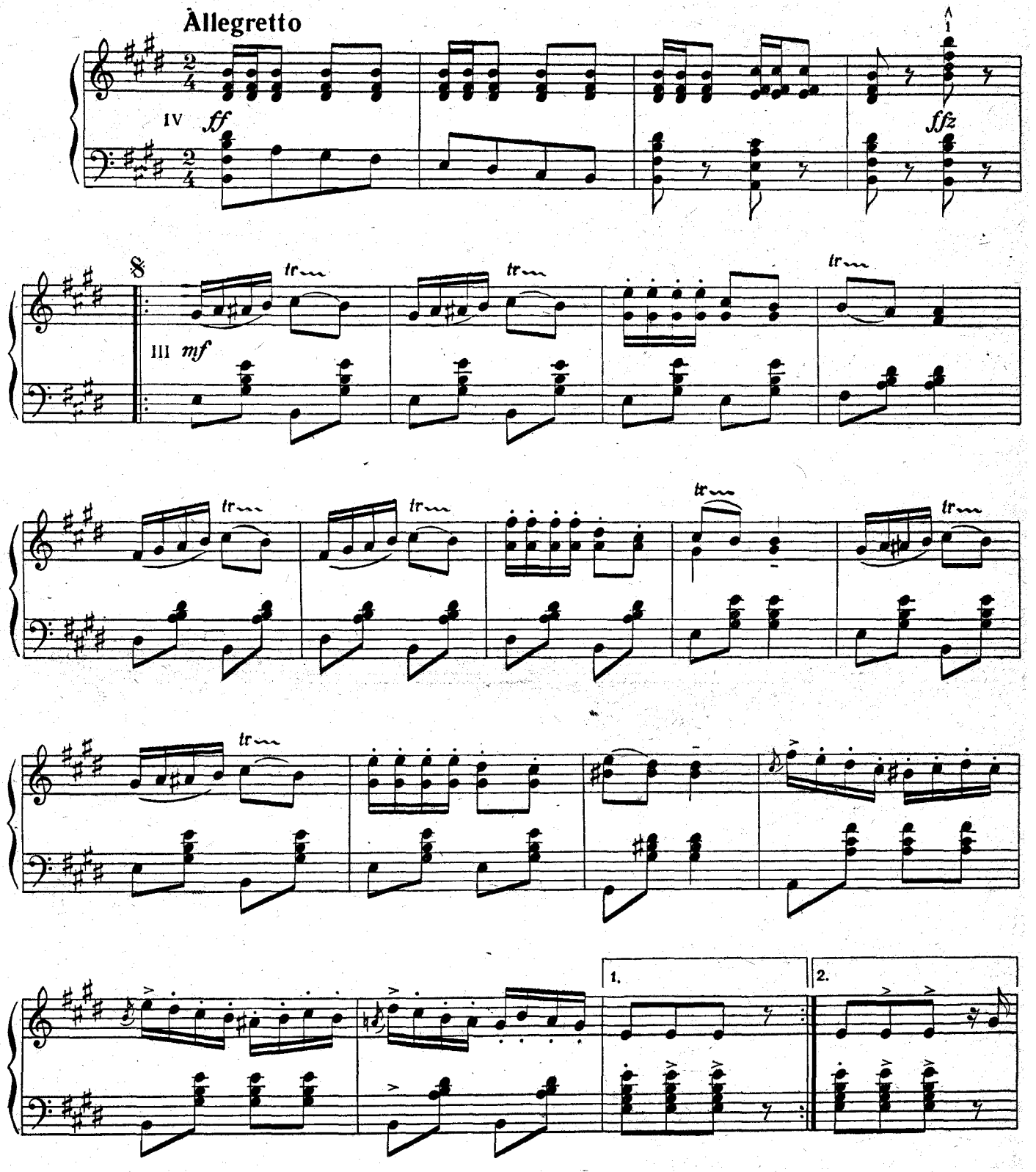

IV
III
IV ff
3-4
tr

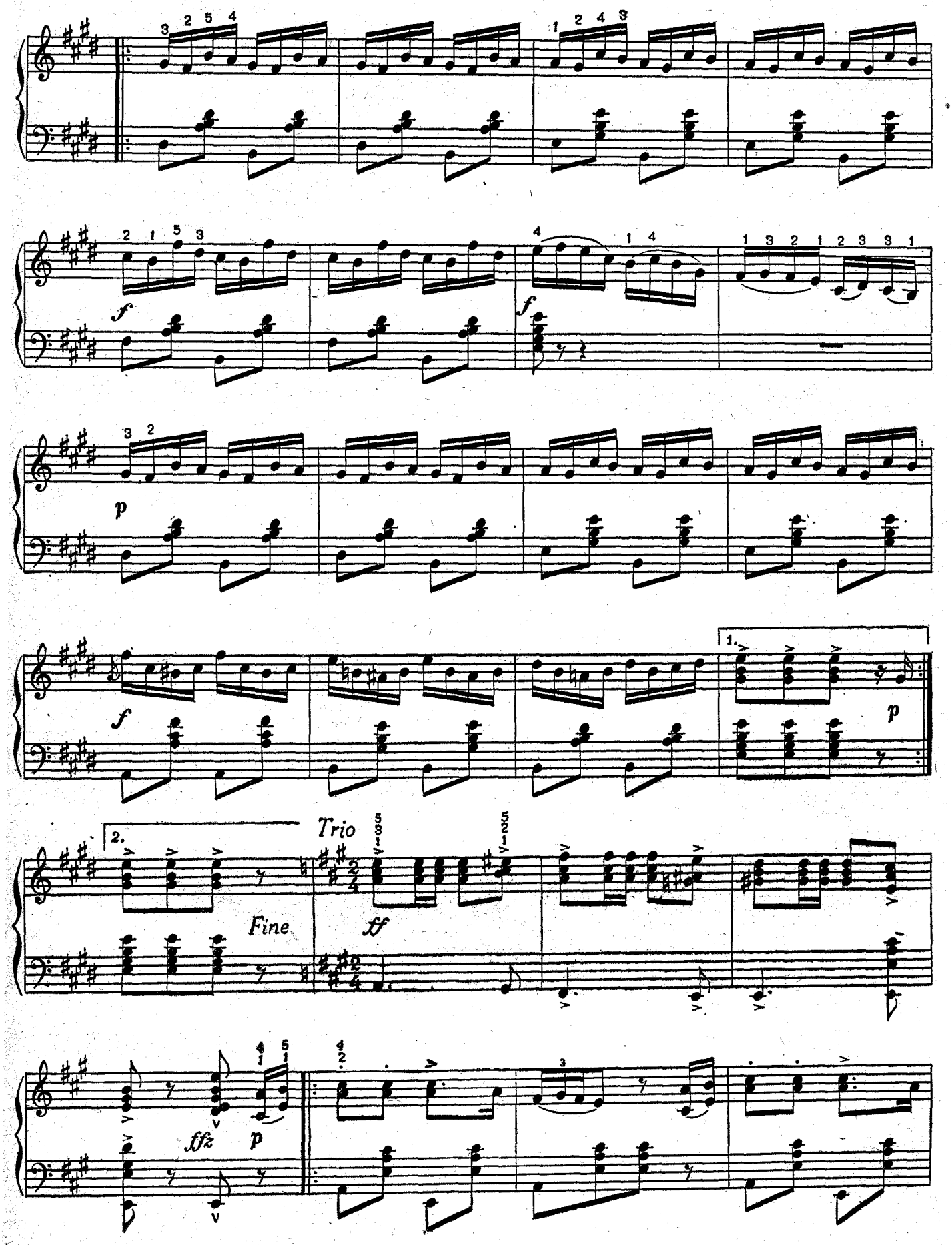
II

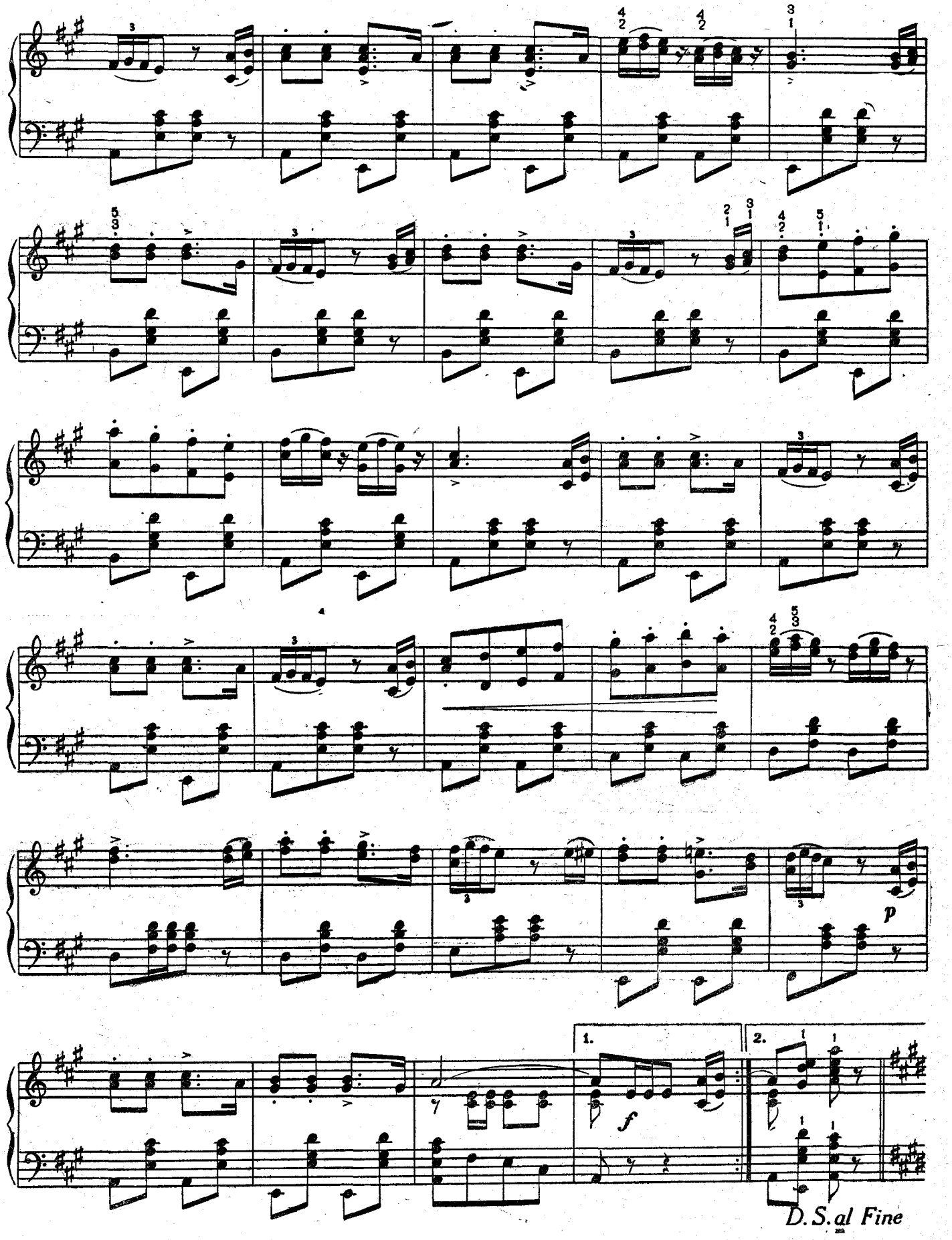
ESTRADINĖS PJESĖS

Koncertinė polka

P. ČETKAUSKAS

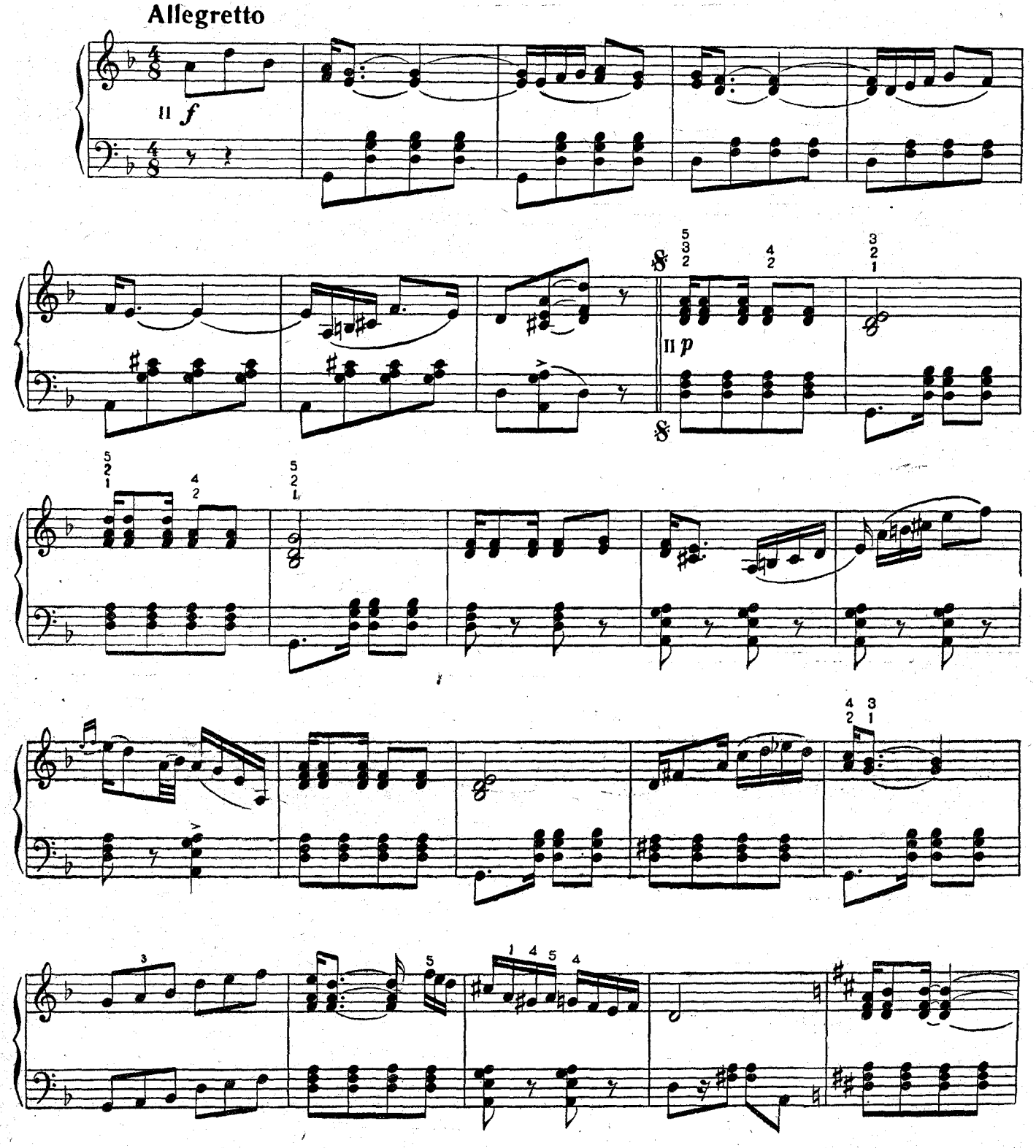


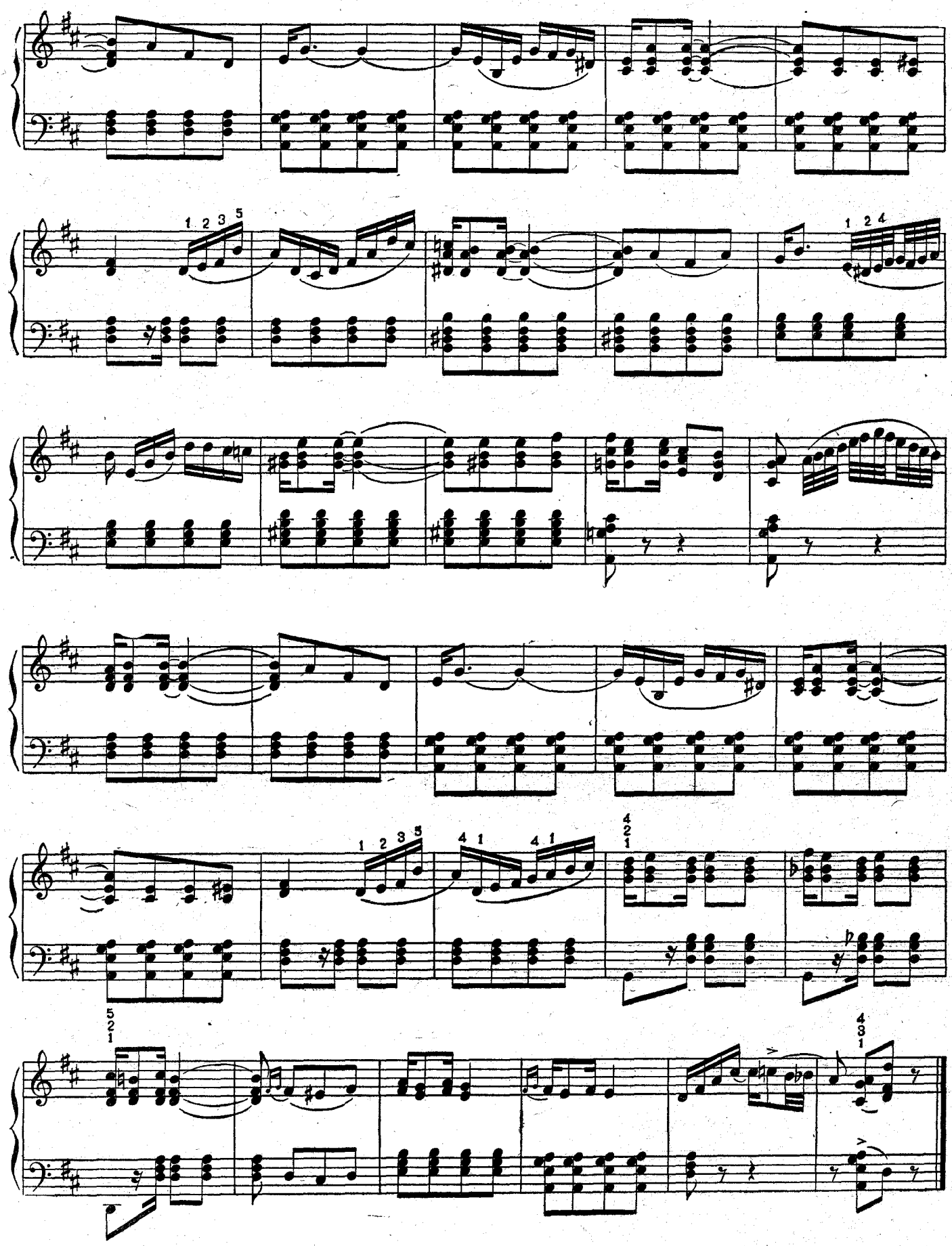

f
f
p
f
1.
p
2.
Trio
Fine
ff
fff
p


1.
2.
f
p
D. S. al Fine

Serenada

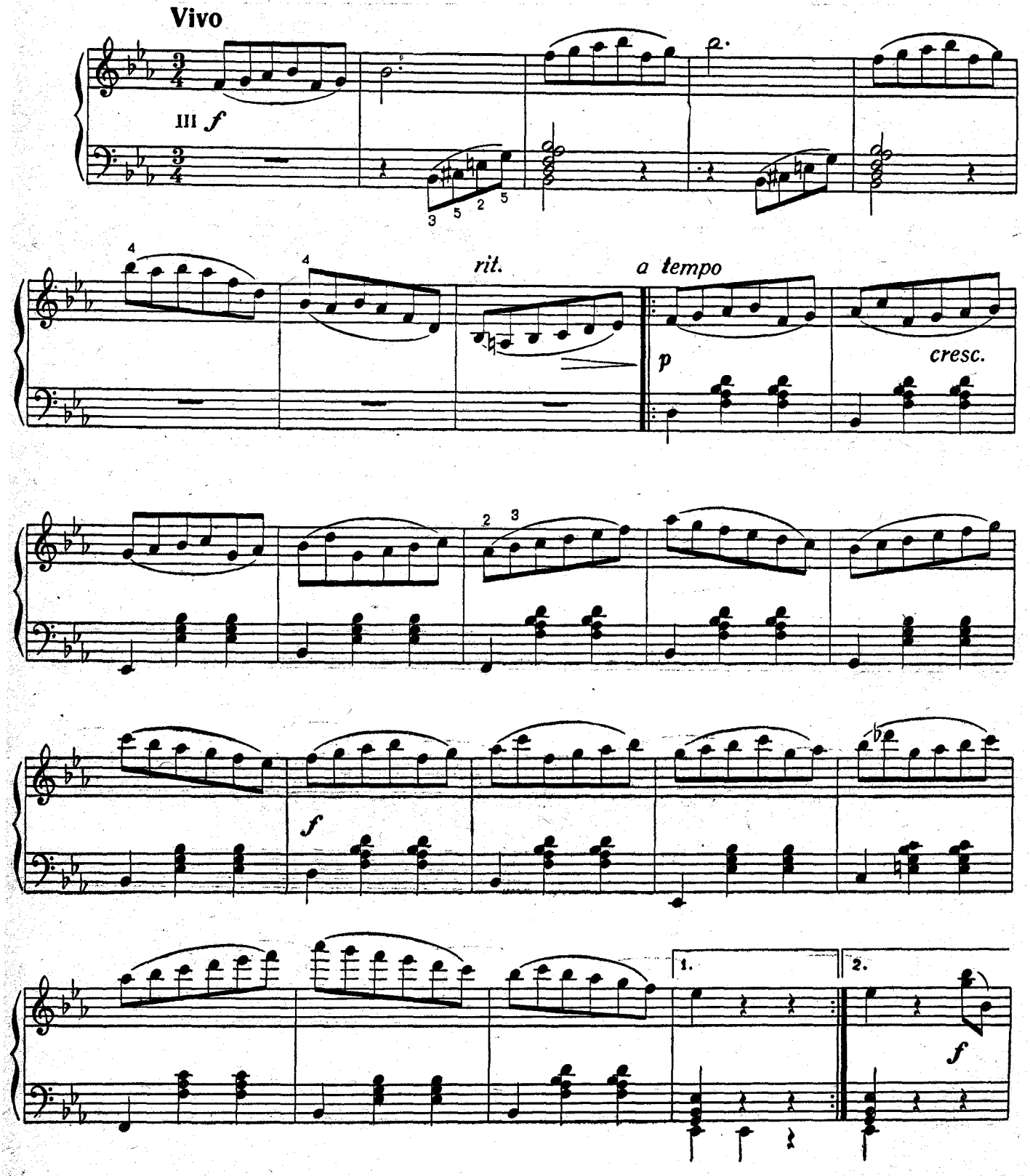
P. ČETKAUSKAS

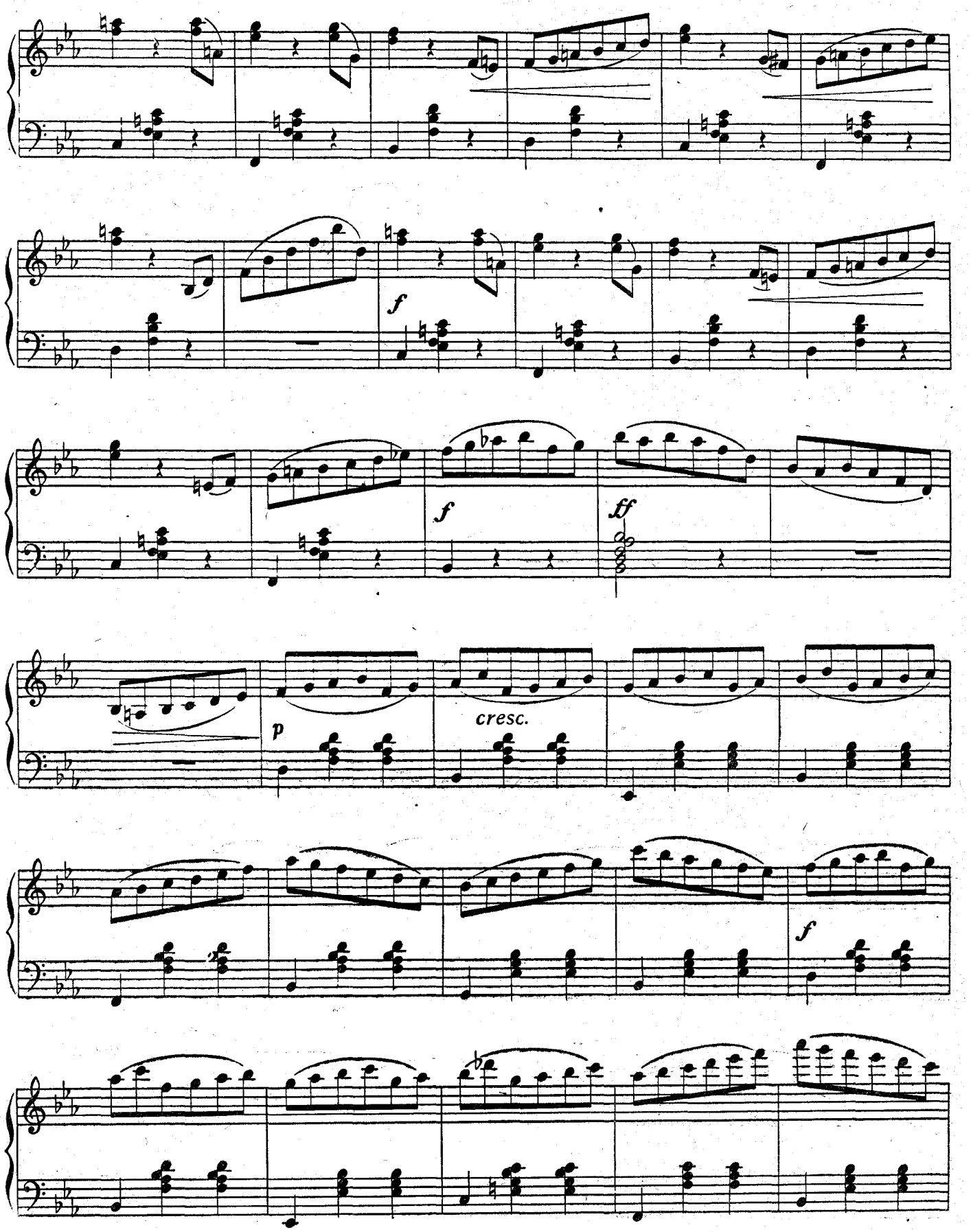


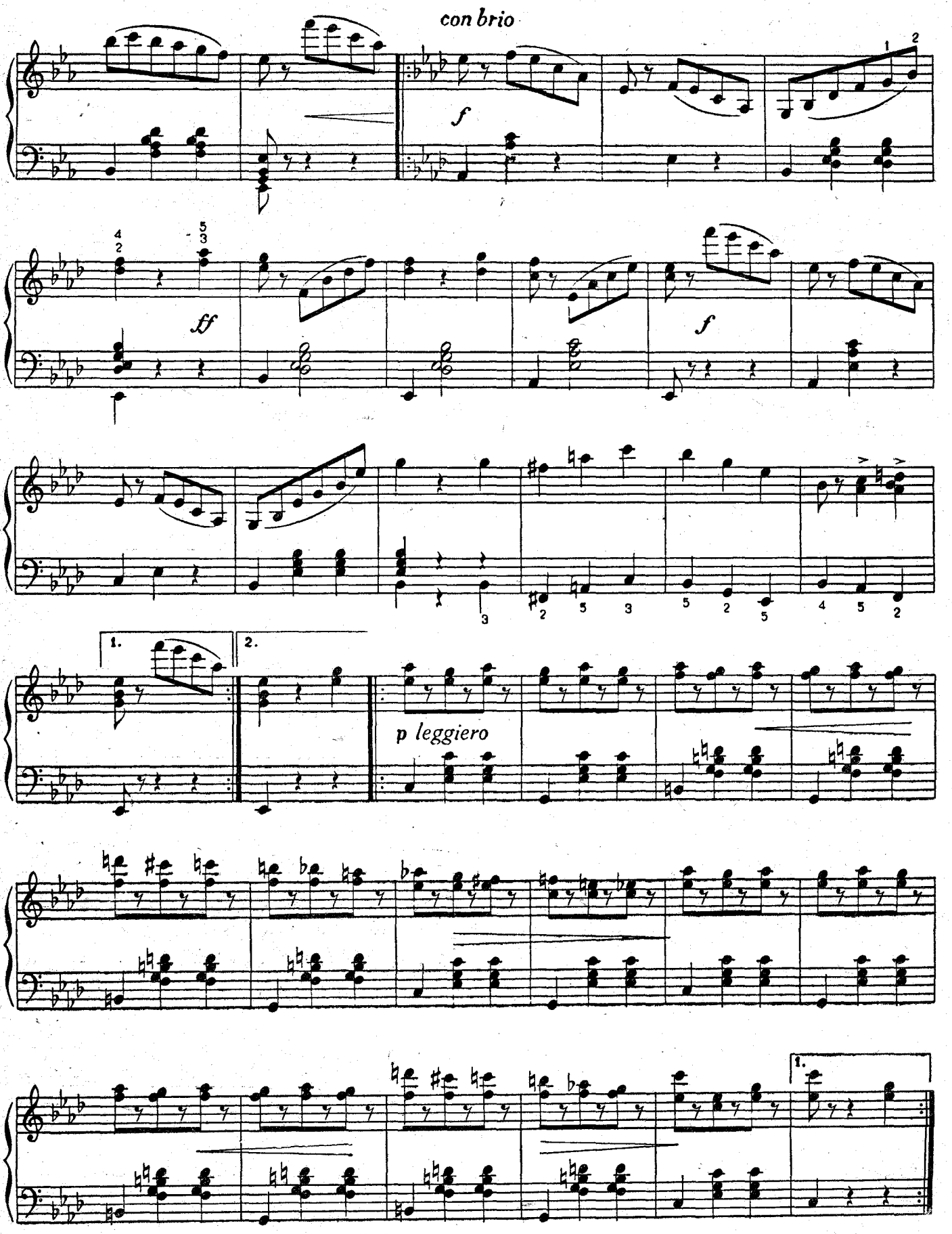


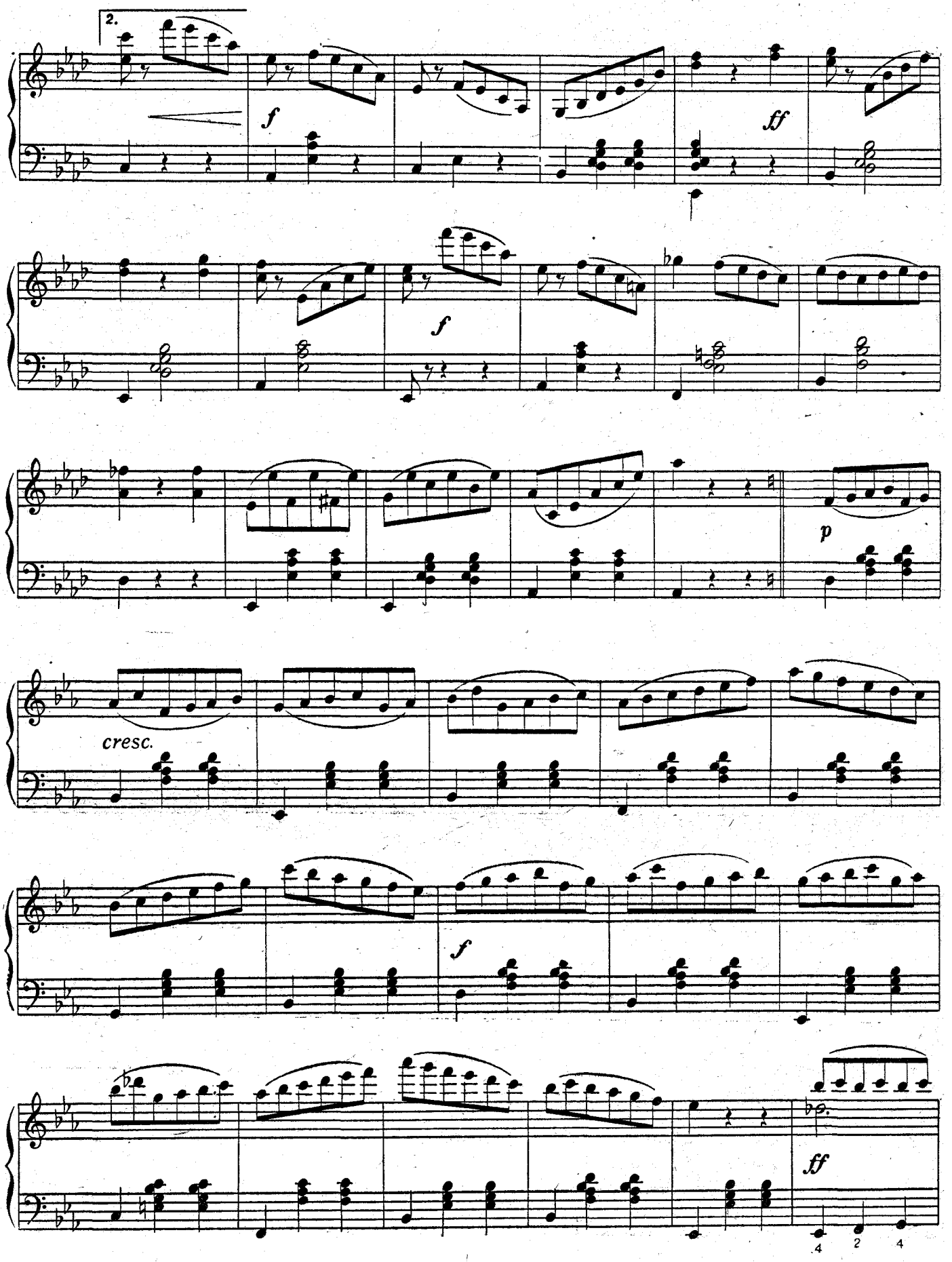
Koncertinis valsas

P. VACHSAS




f
f
ff
p
cresc.
f


con brio
f
ff
f
1.
2.
p leggiero
1.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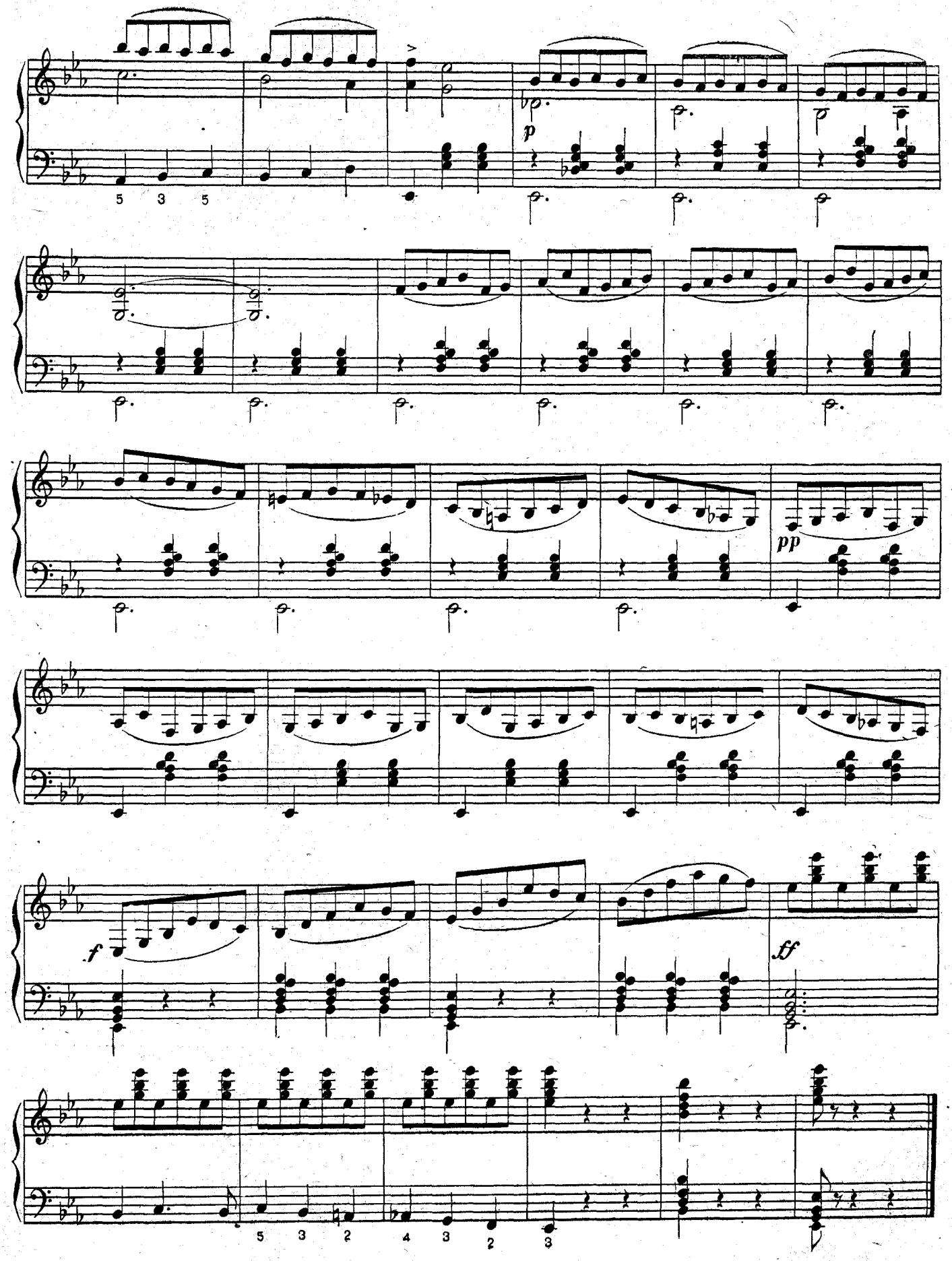
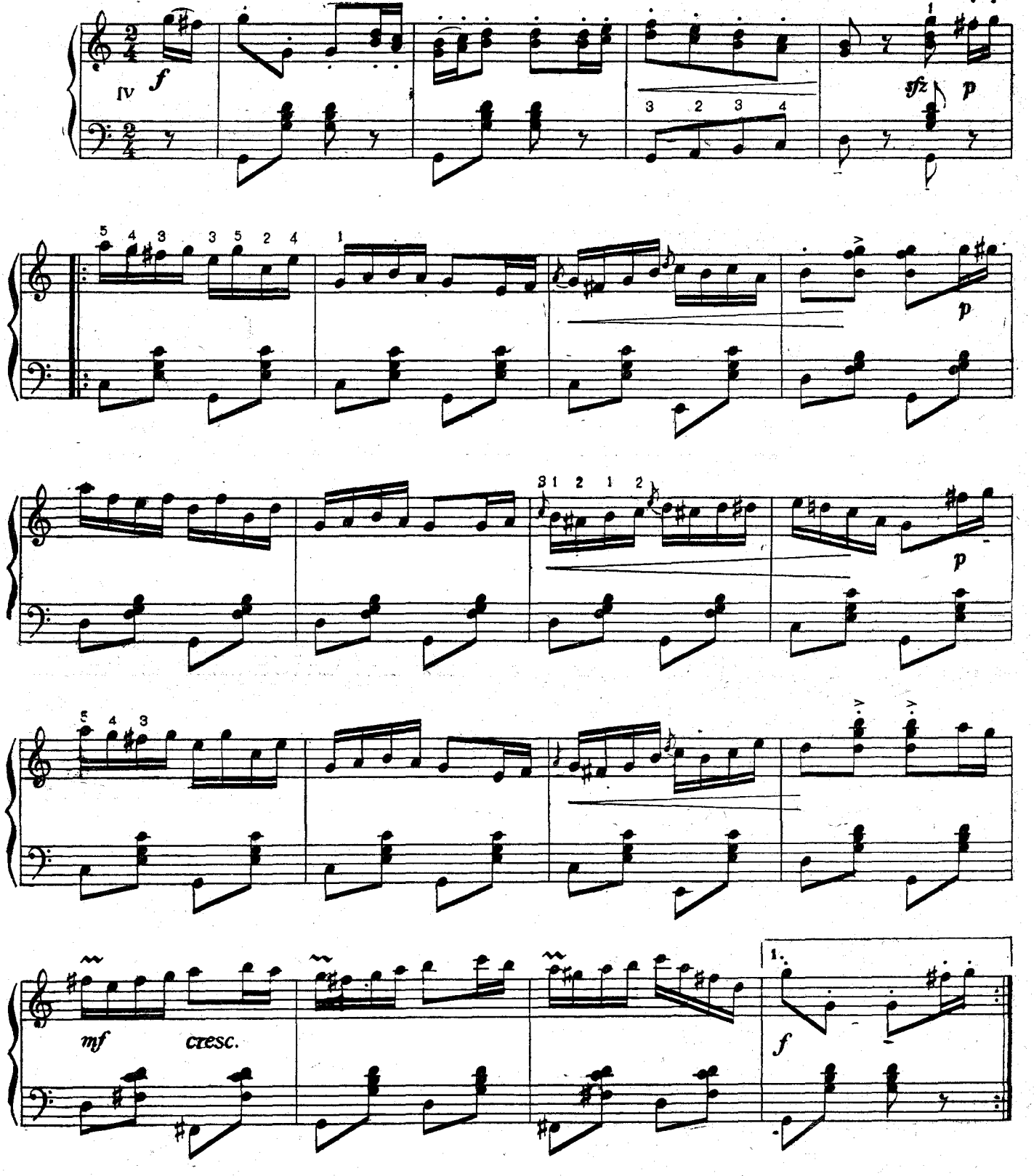
f
ff
f
p
cresc.
f
ff

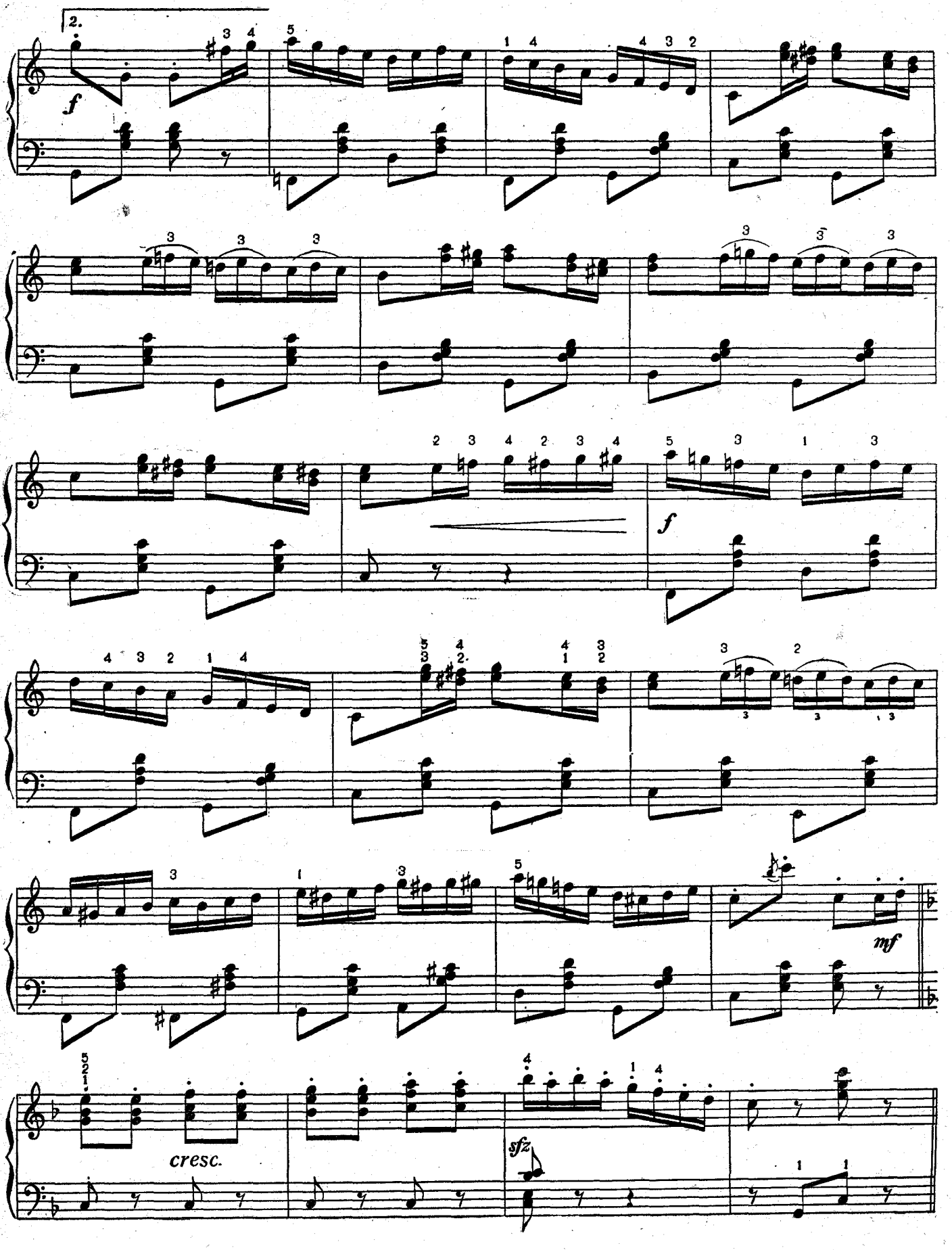

p
pp
f
ff

Jūreivių šokis

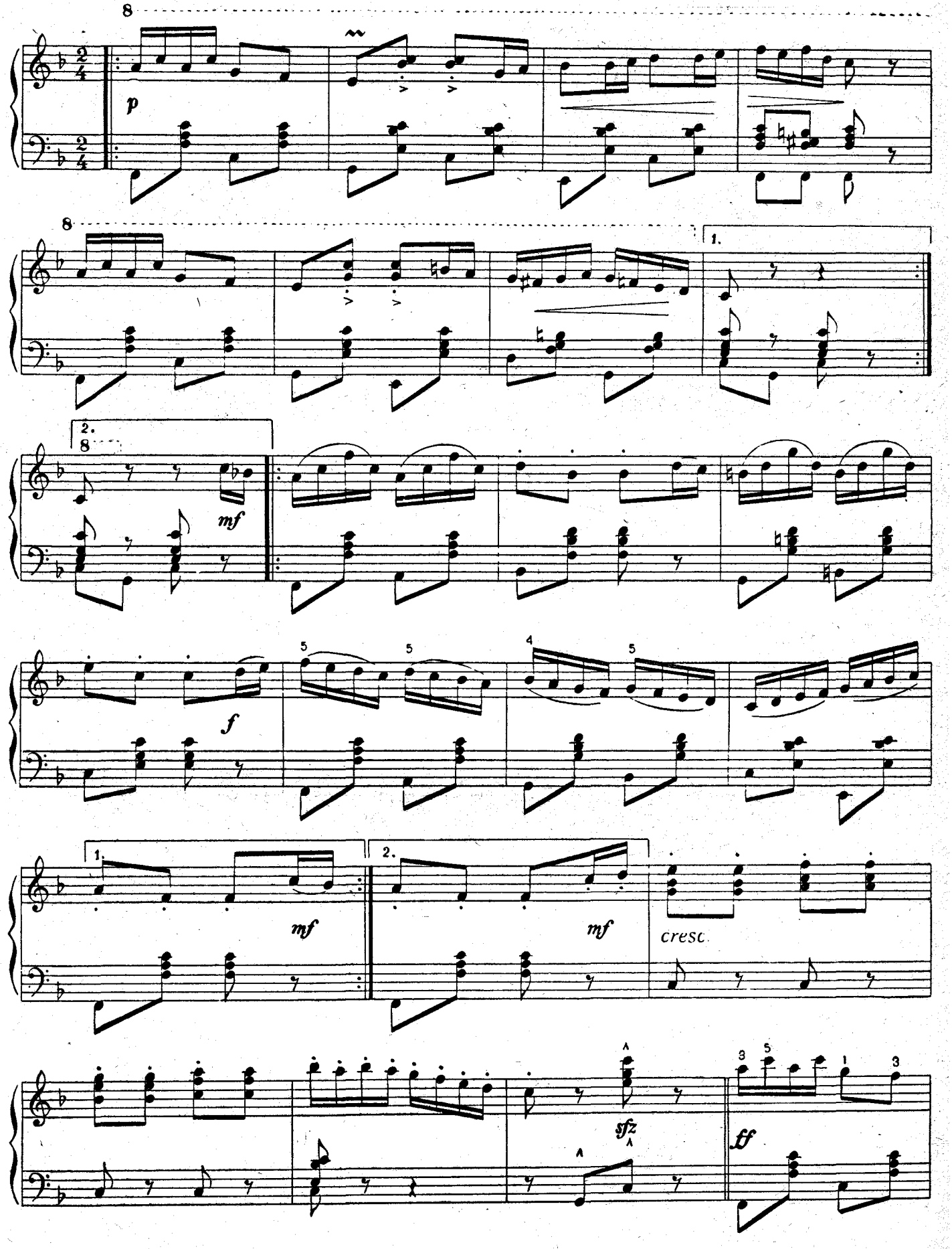
C. MARAS

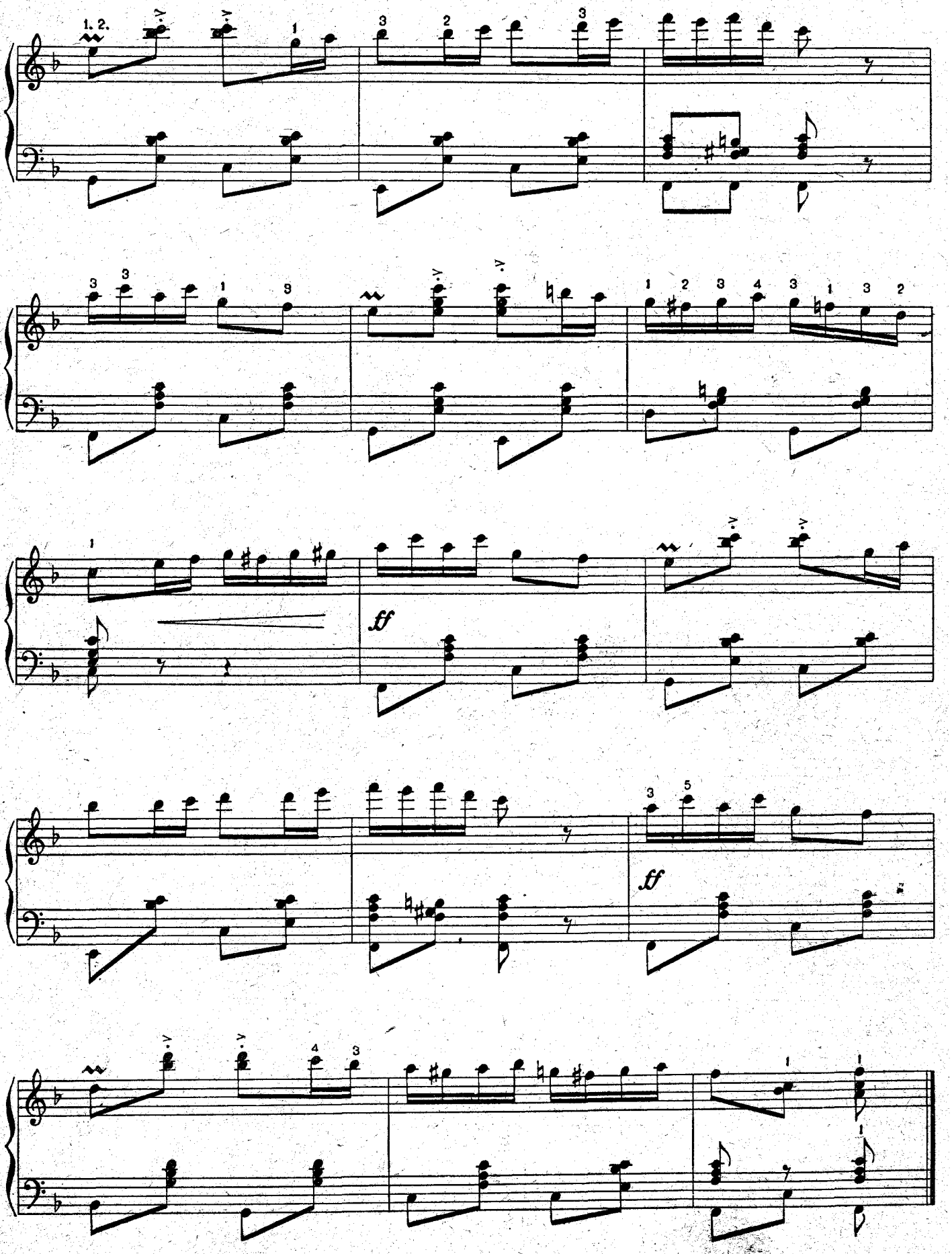
Tempo di Polka




2.
f
f
mf
cresc.
sfz

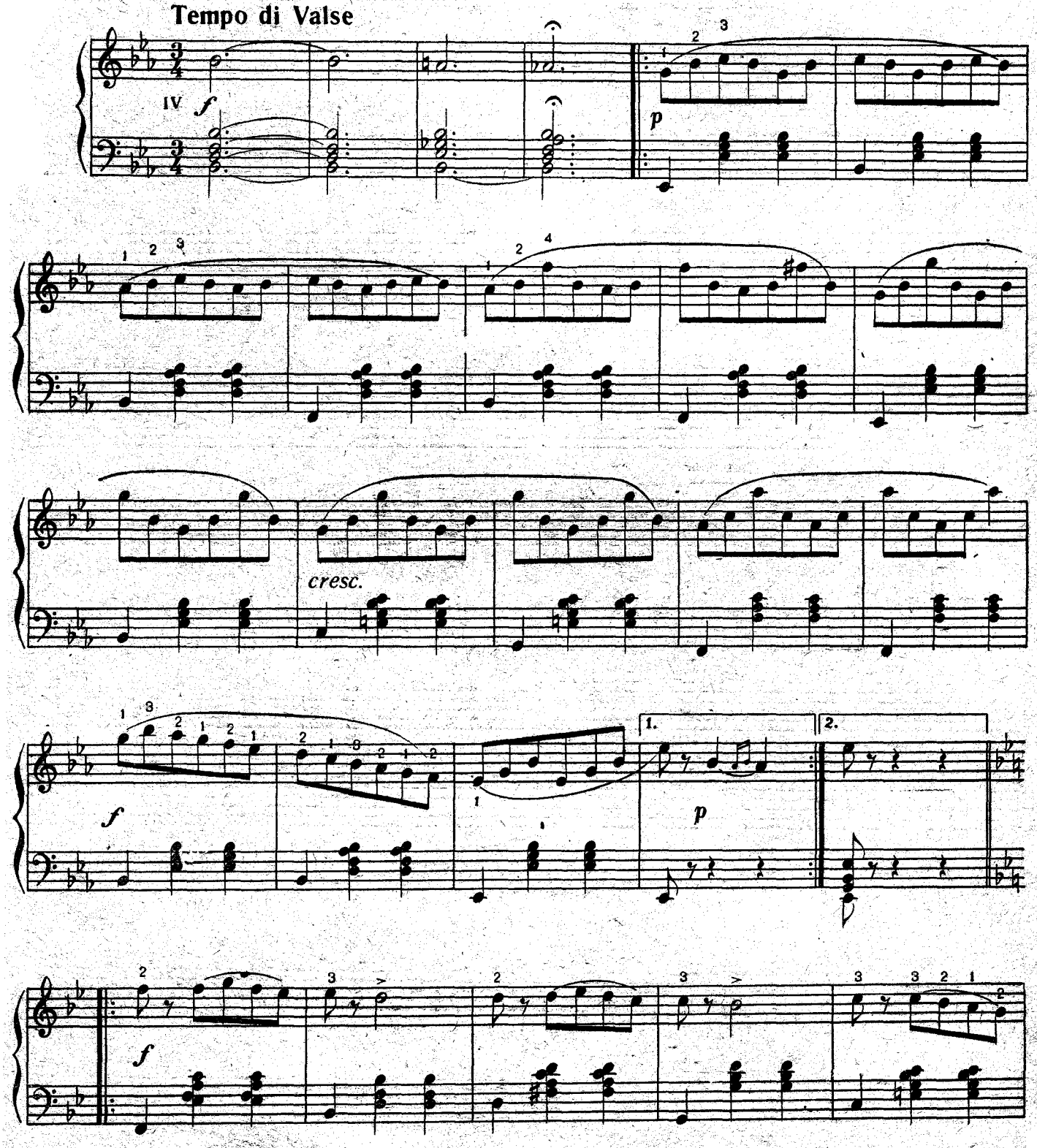
Trio

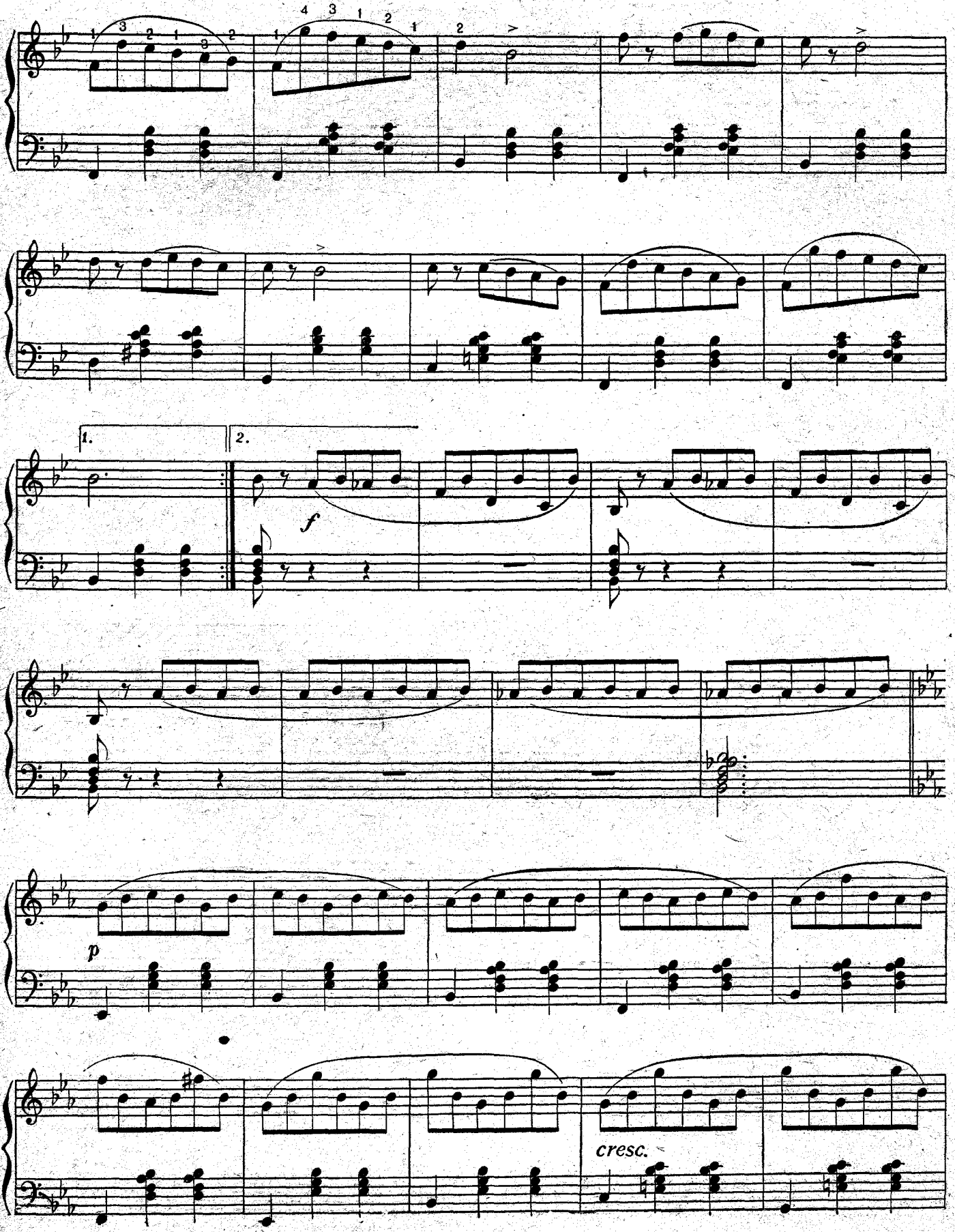



1. 2.
ff
ff

Valsas

A. DIURANAS

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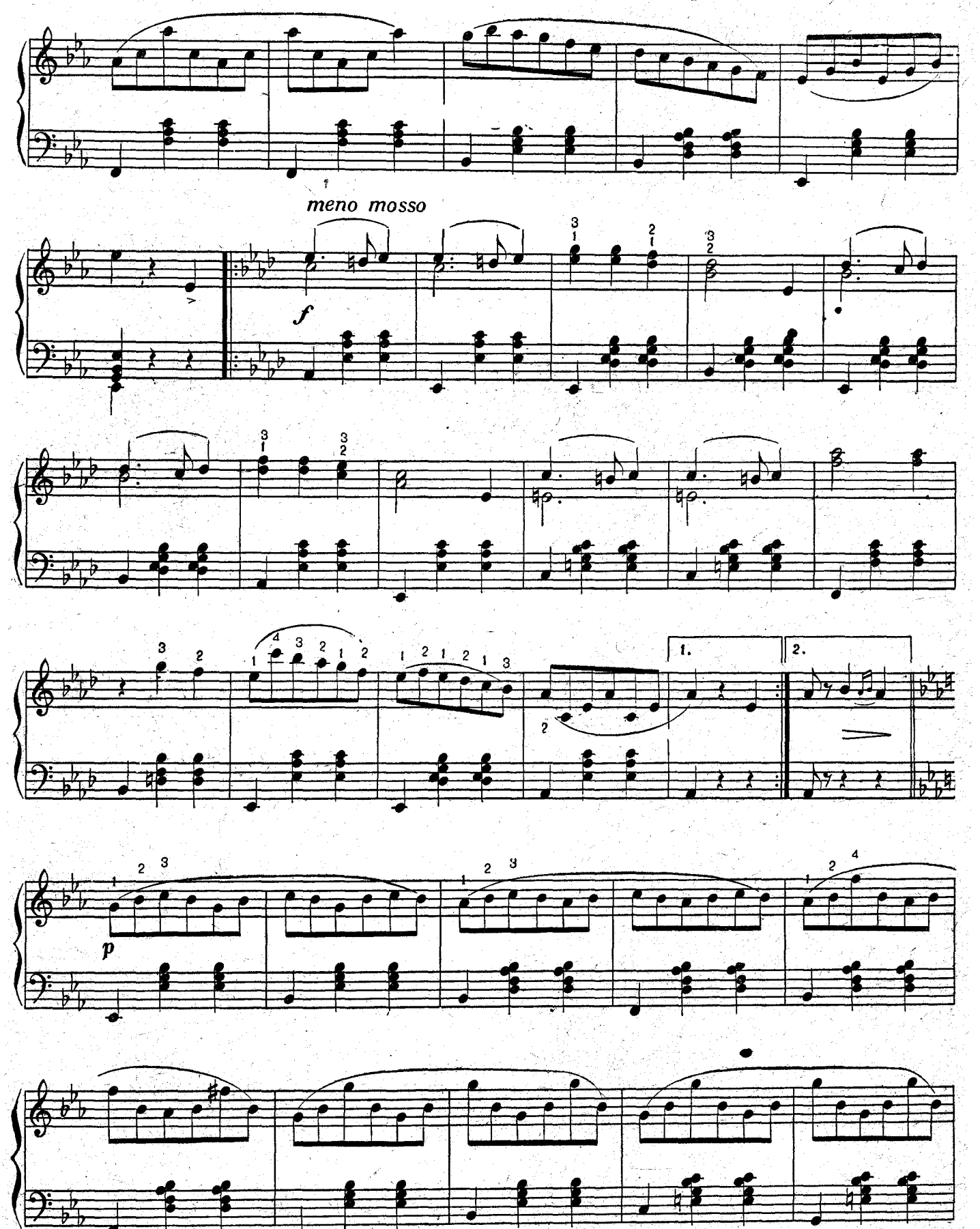
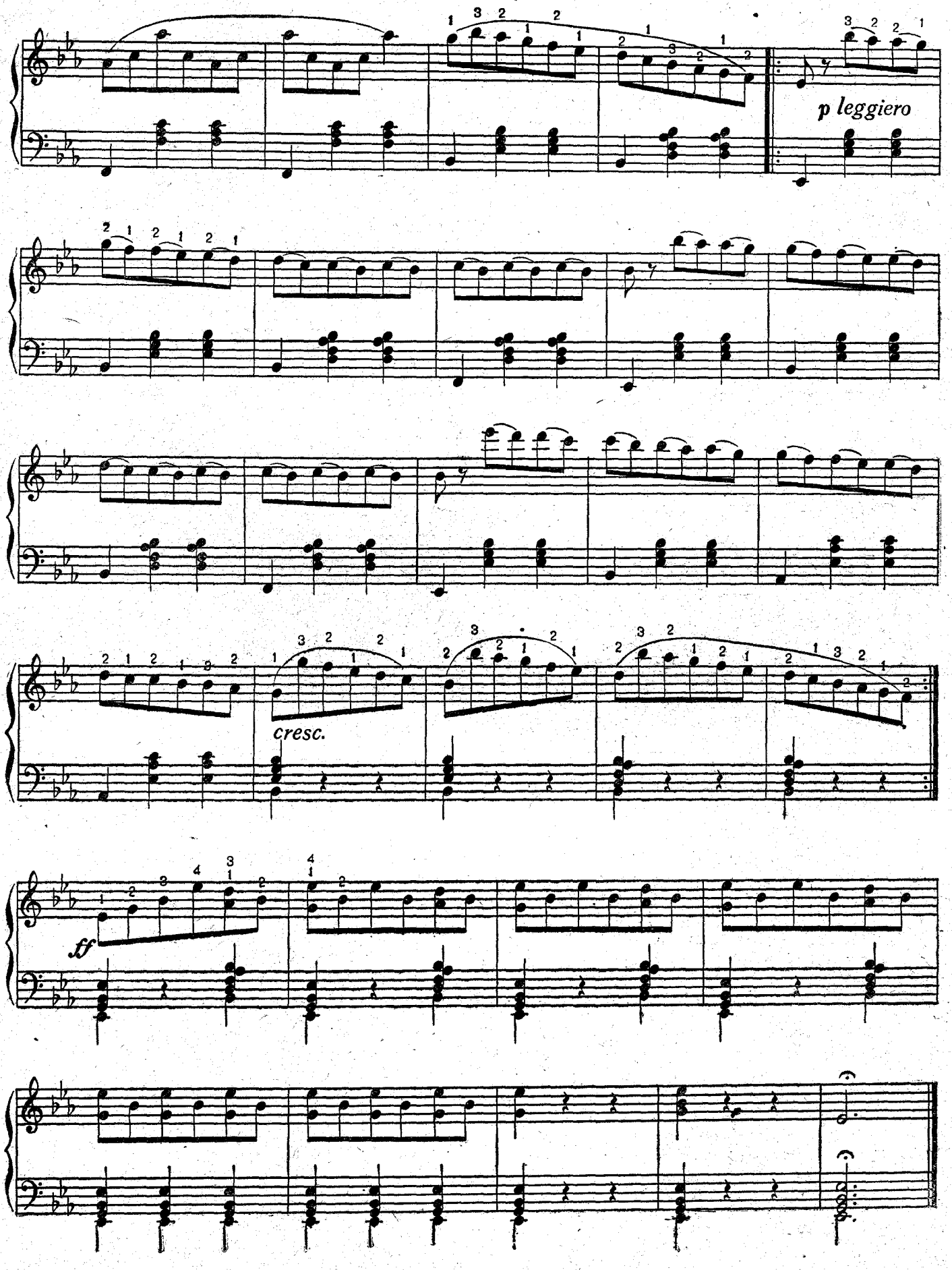
2.
f
p
cresc.


meno mosso
f
1.
2.
p


p leggiero
cresc.
ff

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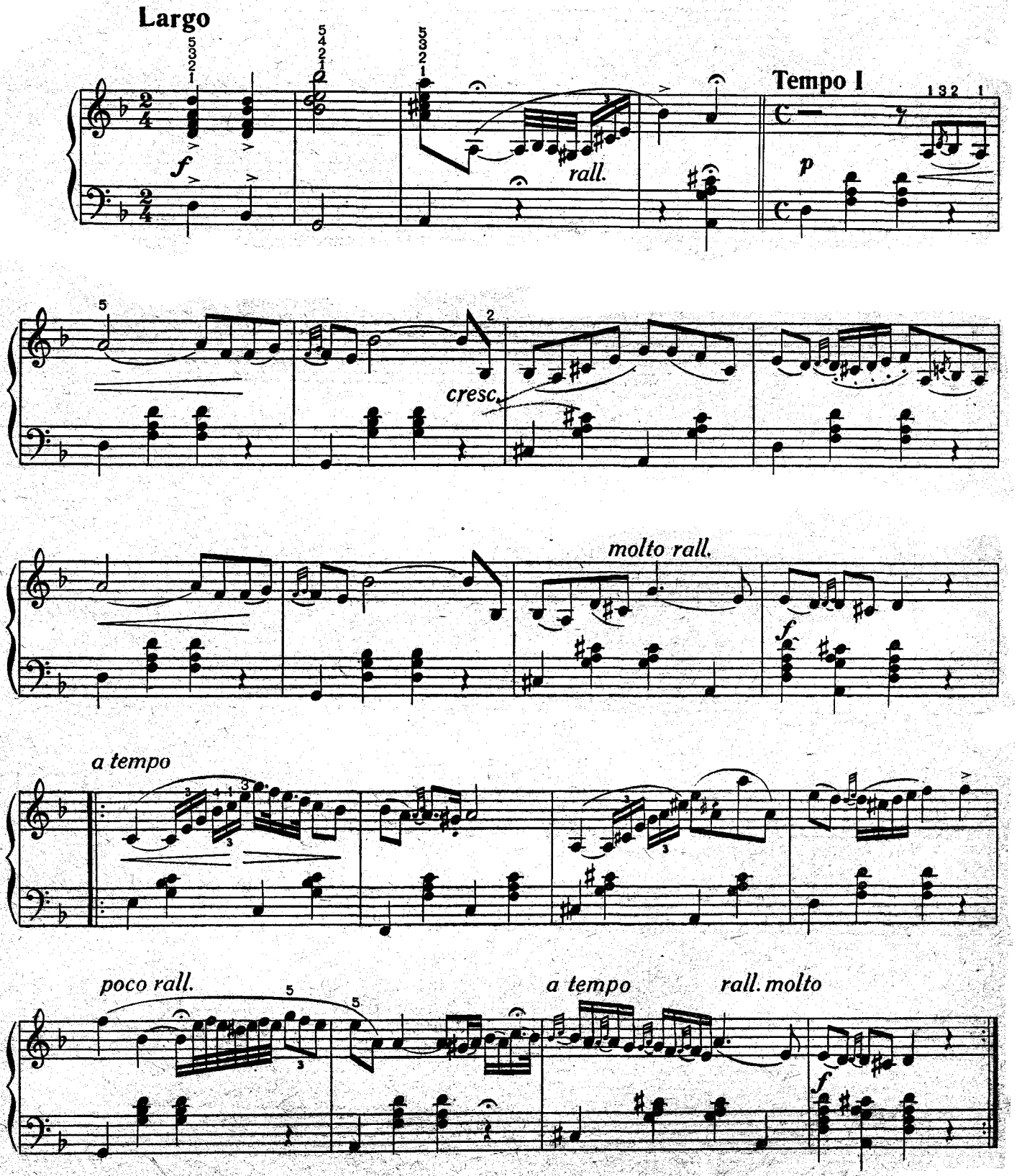
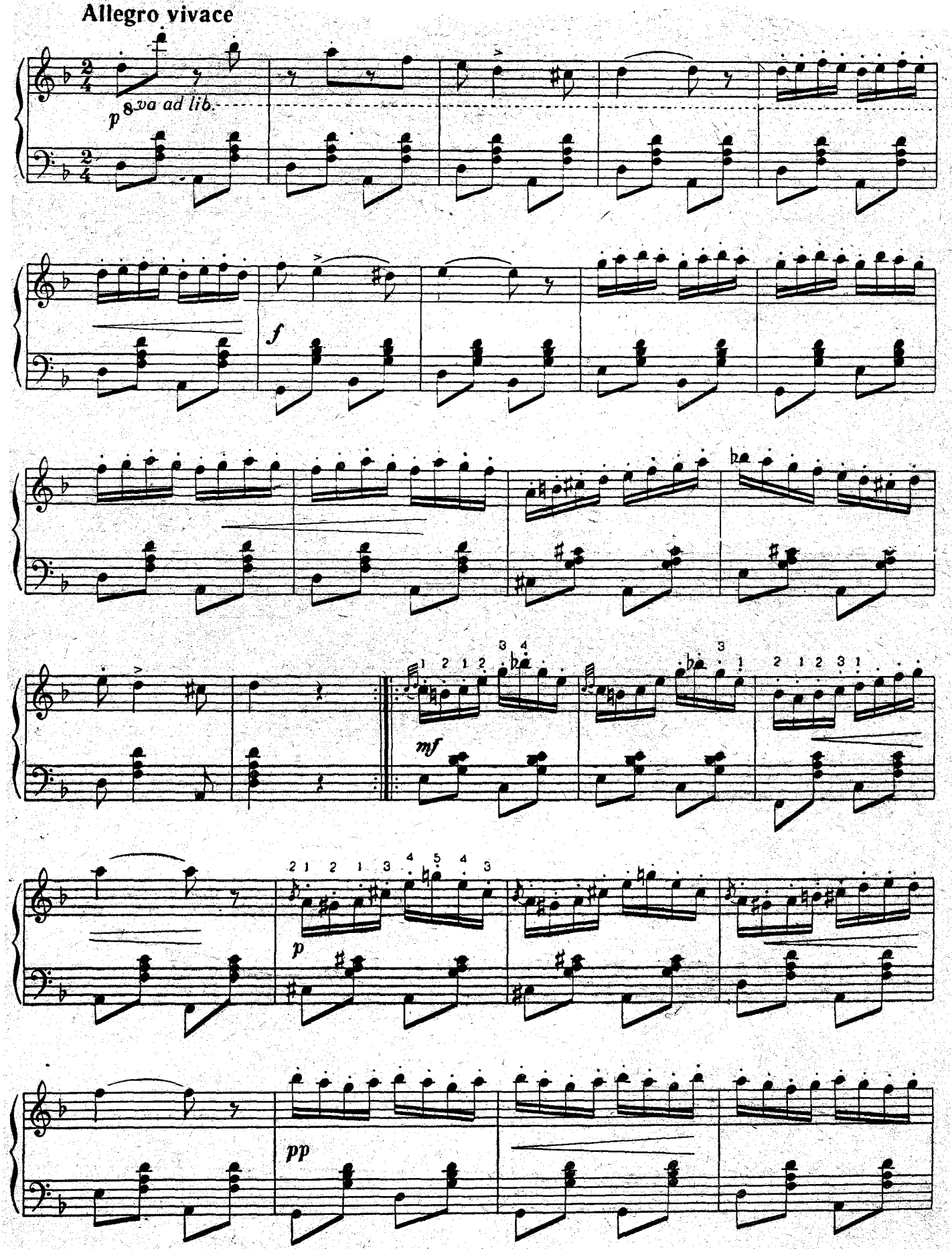
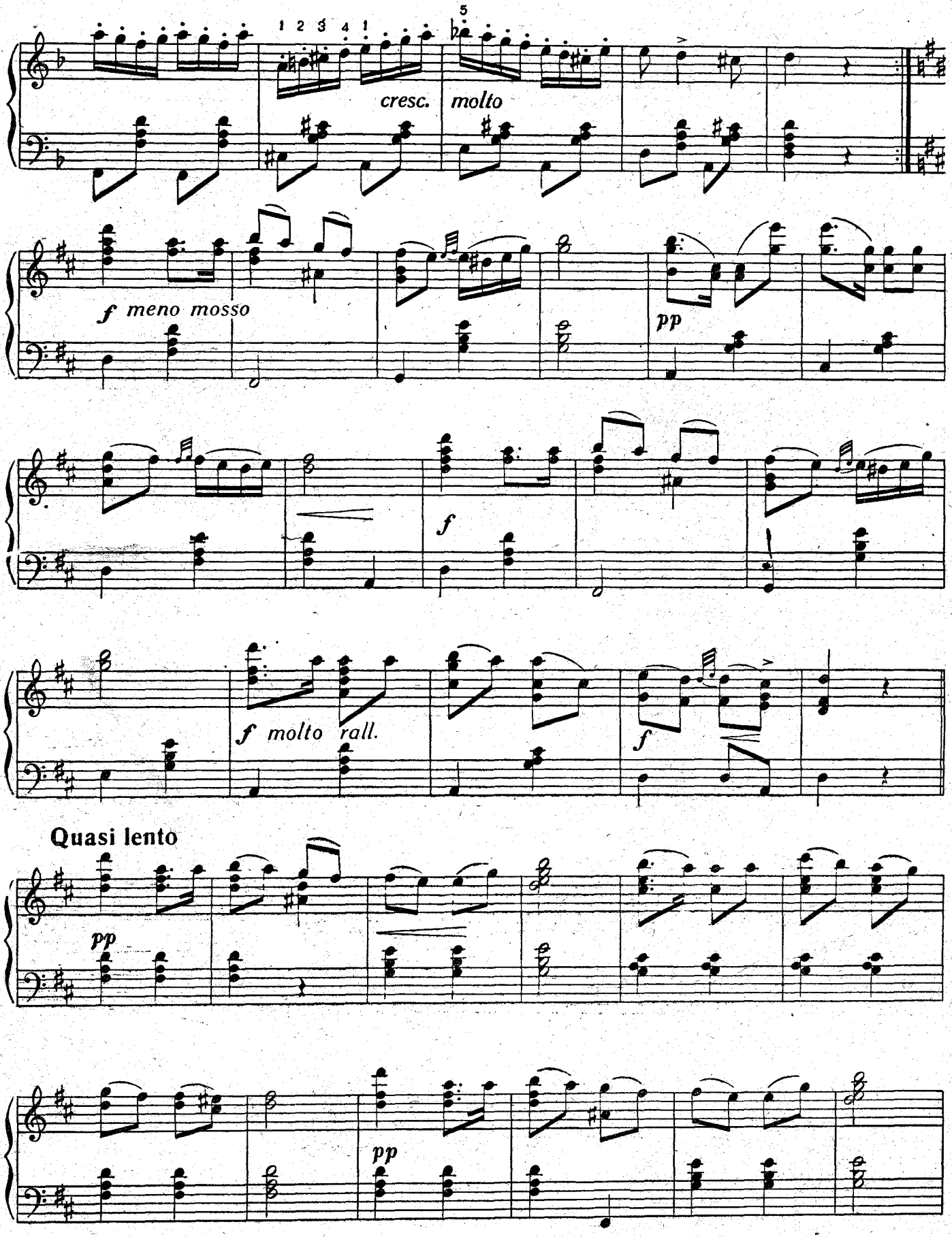
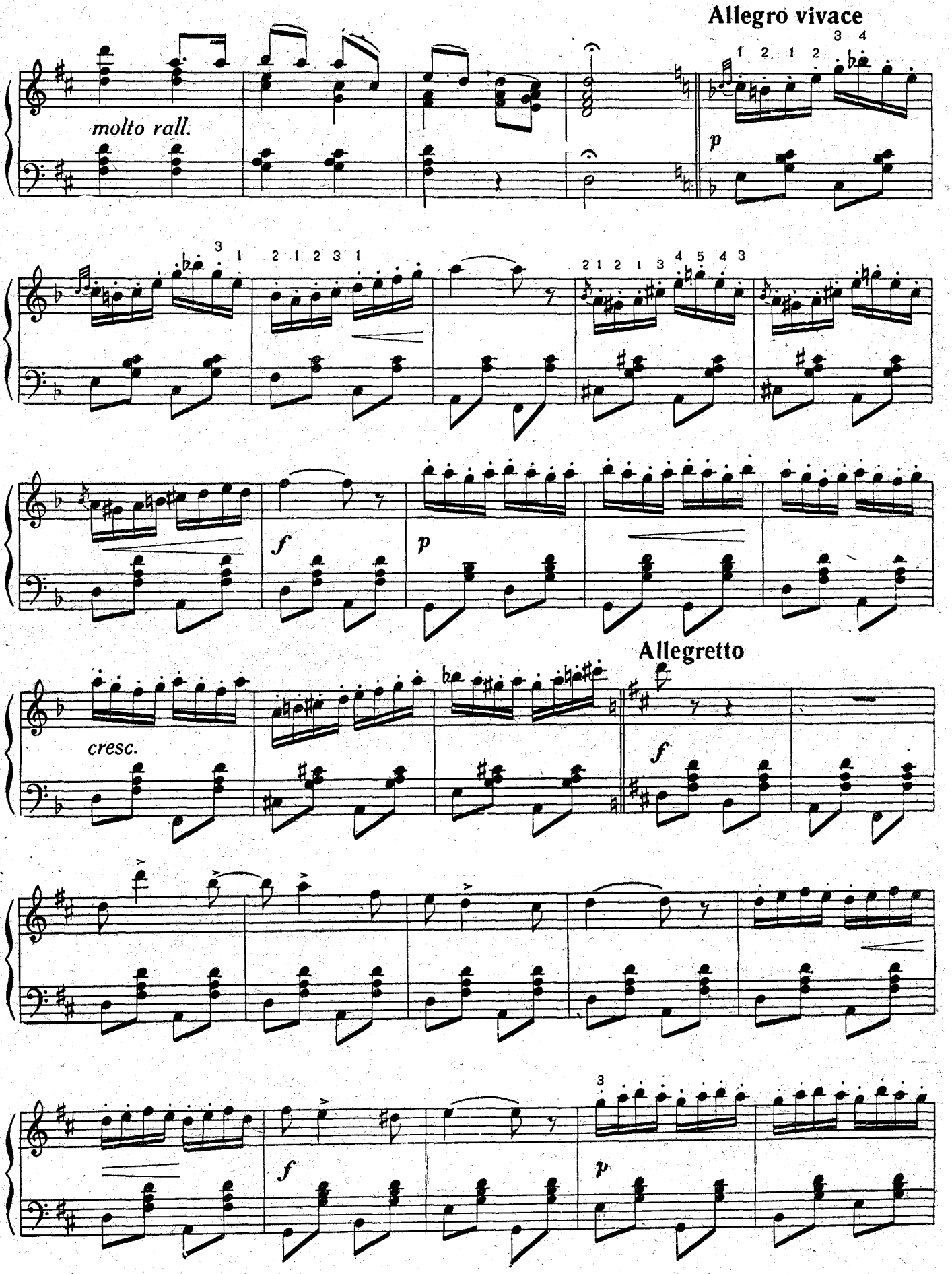
Čardašas

V. MONTIS




Allegro vivace
p
8va ad lib.
f
mf
p
pp


1 2 3 4 1
5
cresc.
molto
f meno mosso
pp
f
f molto rall.
f
Quasi lento
pp
pp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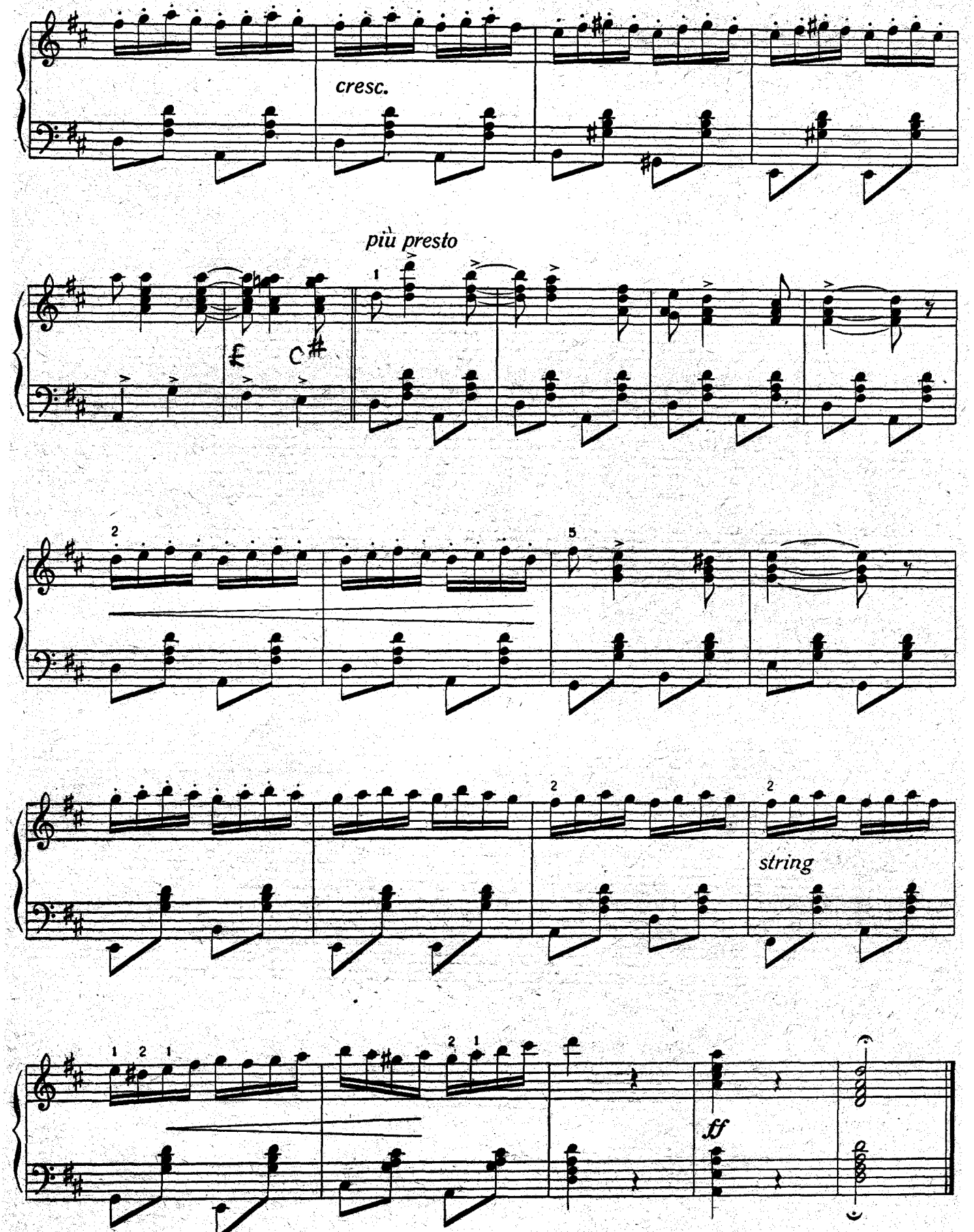
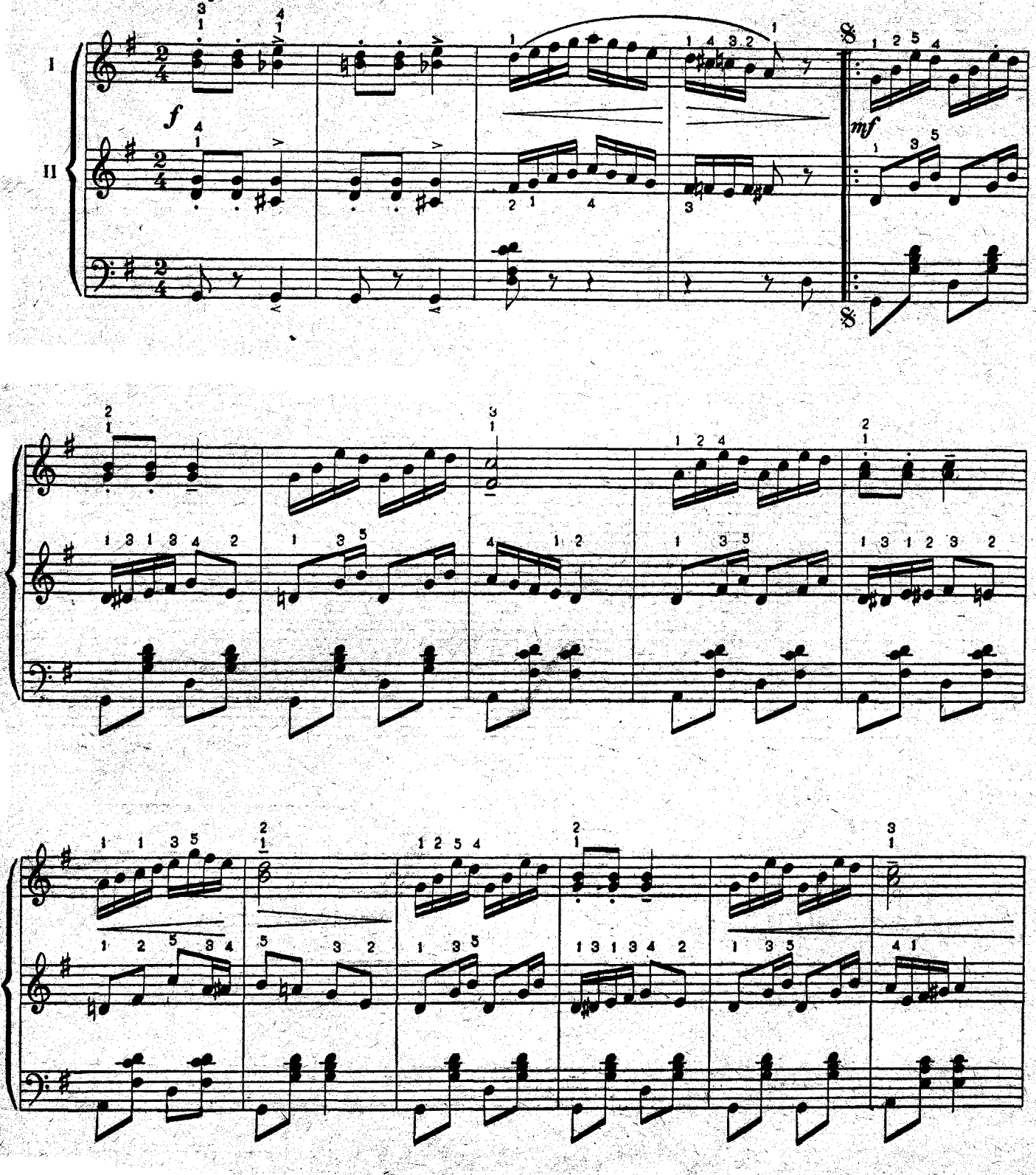
molto rall.
p
f
p
Allegretto
cresc.
f
f
p

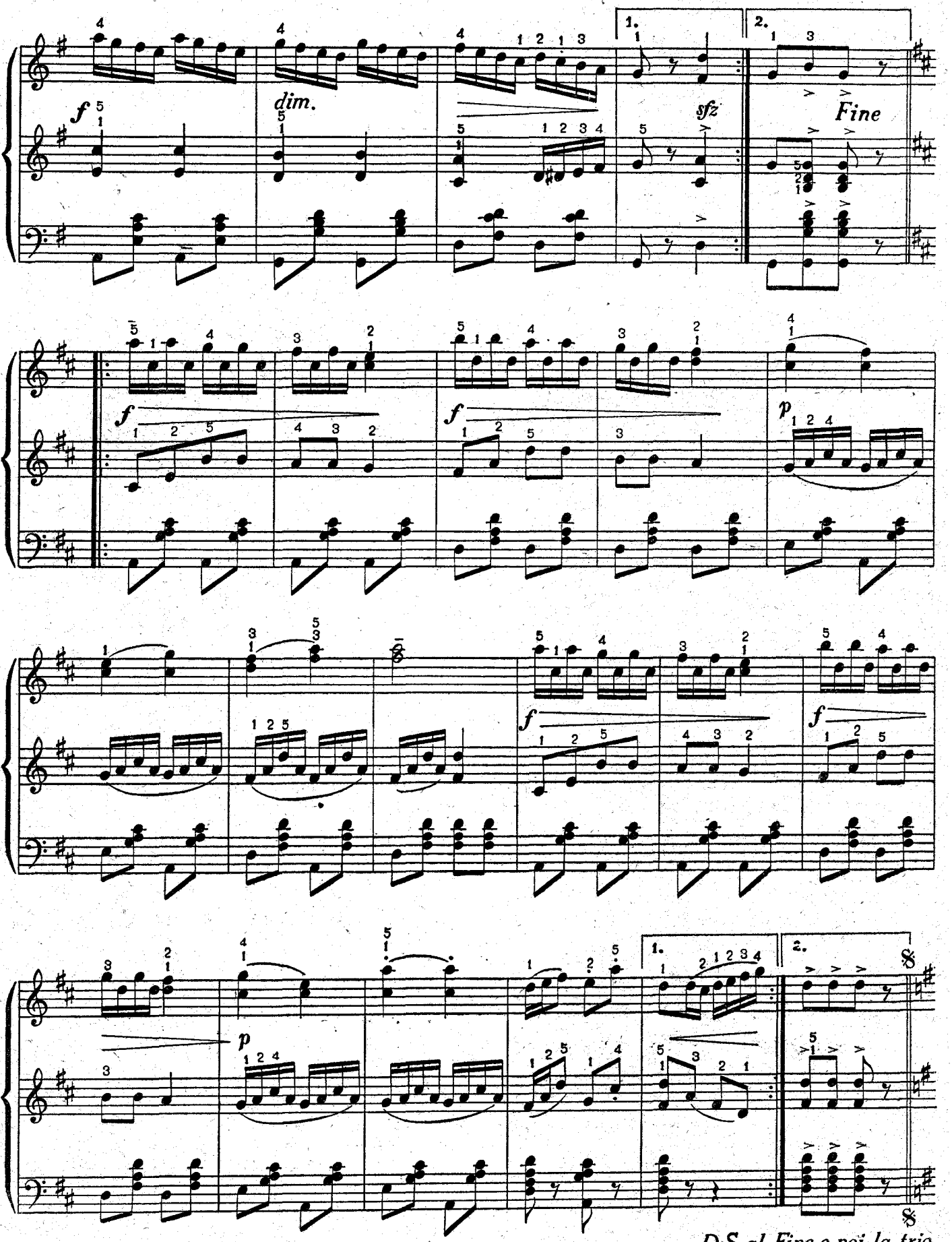

cresc.
più presto
string
ff

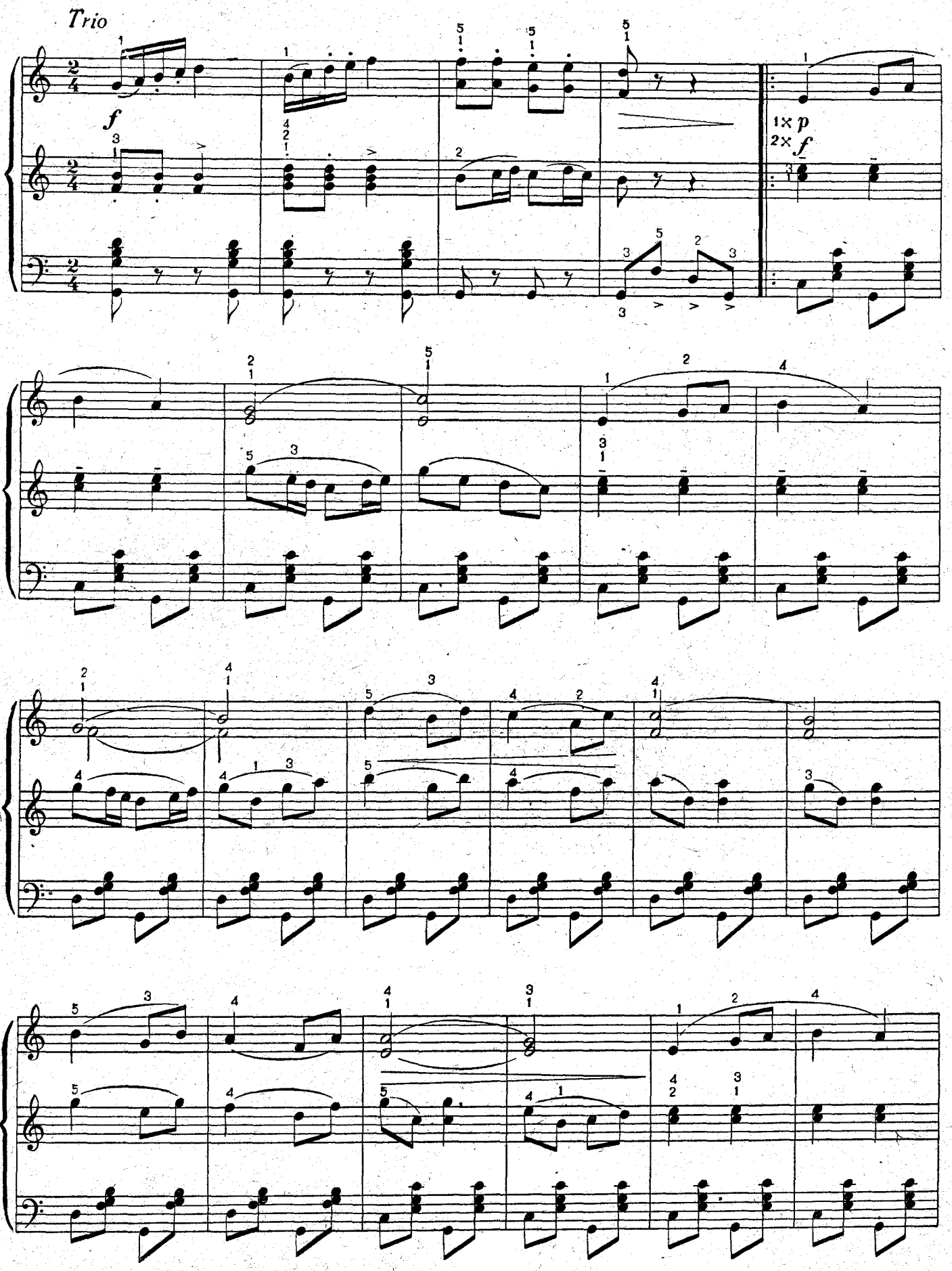
Linksmieji jūreiviai

S. KOKALIS

Tempo di Polka




dim.
sfz
Fine
D.S. al Fine e poi la trio


Trio
f
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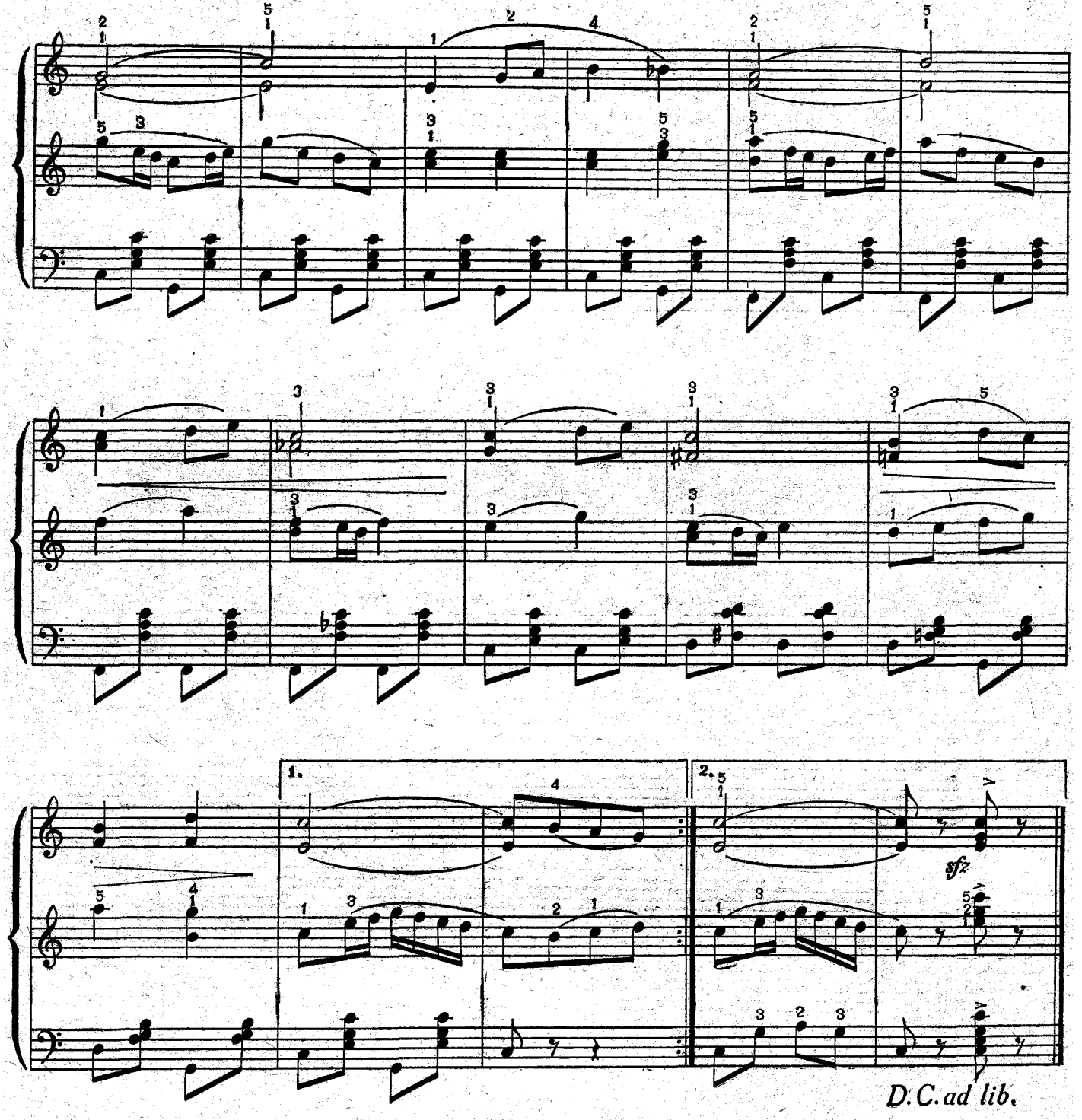
2× f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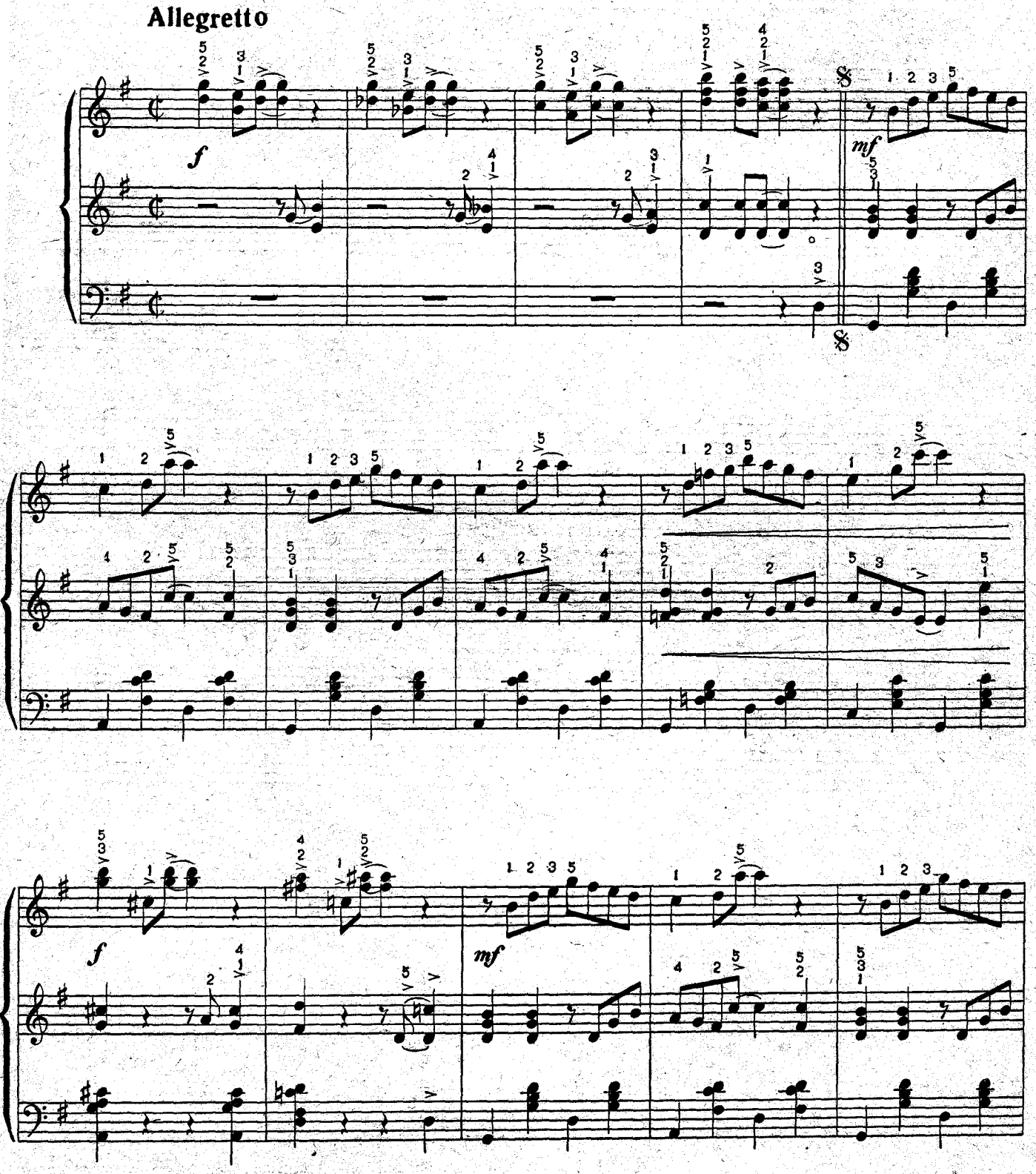
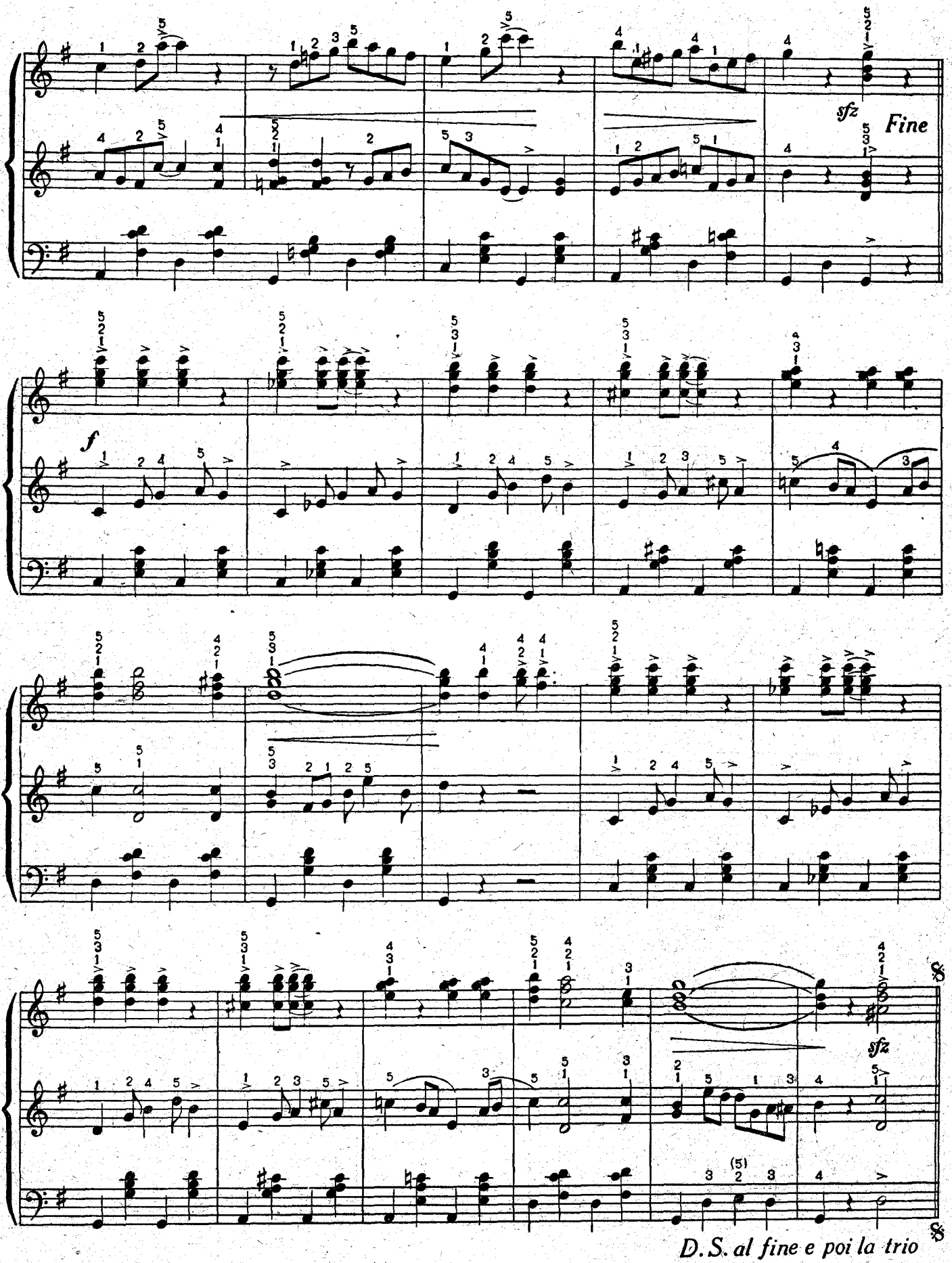
Mažasis berniūkštis

S. KOKALIS




sfz
Fine
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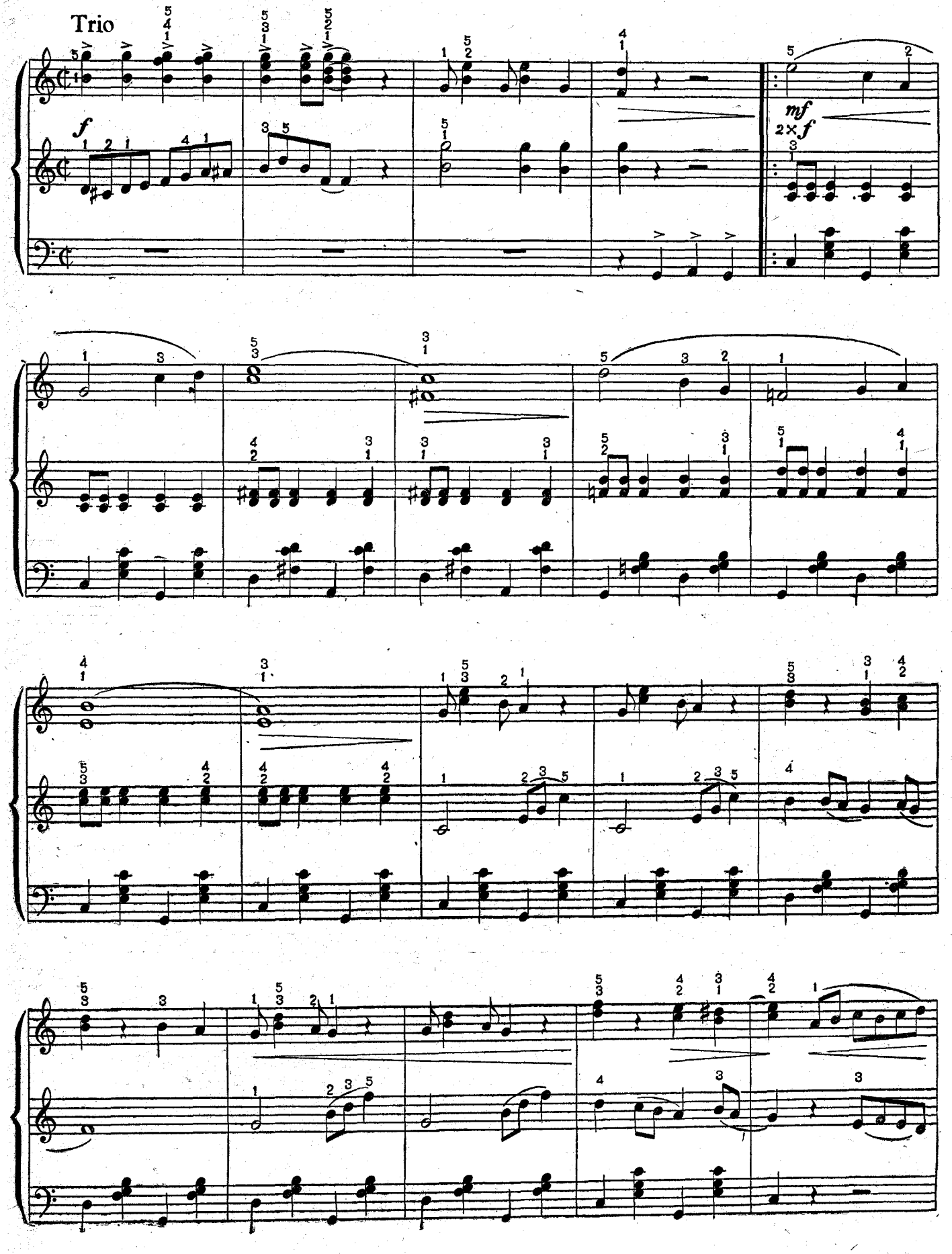
sfz
D. S. al fine e poi la trio


Trio
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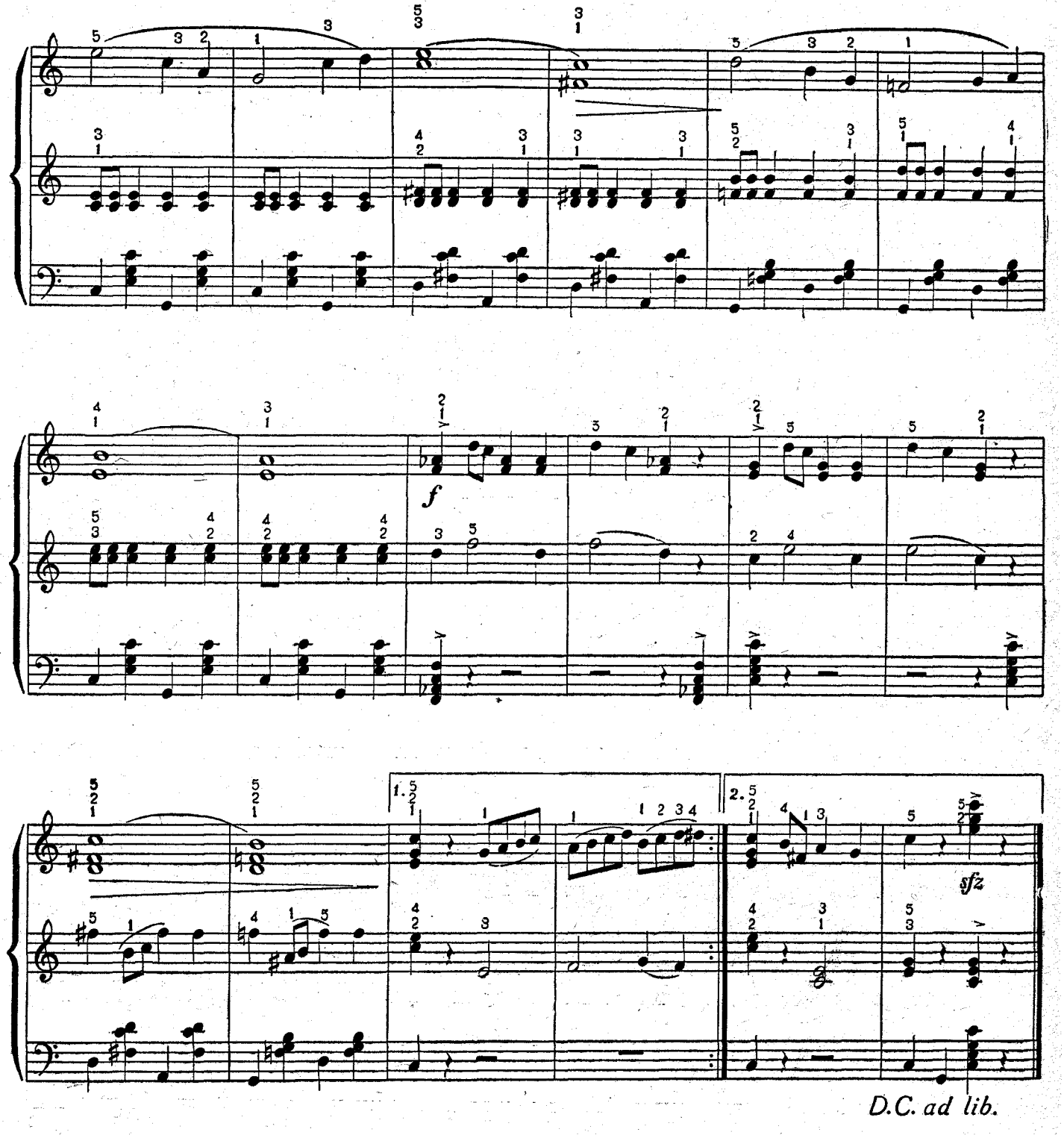
2×f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1.
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D.C. ad lib.

Gagenančios žąsys

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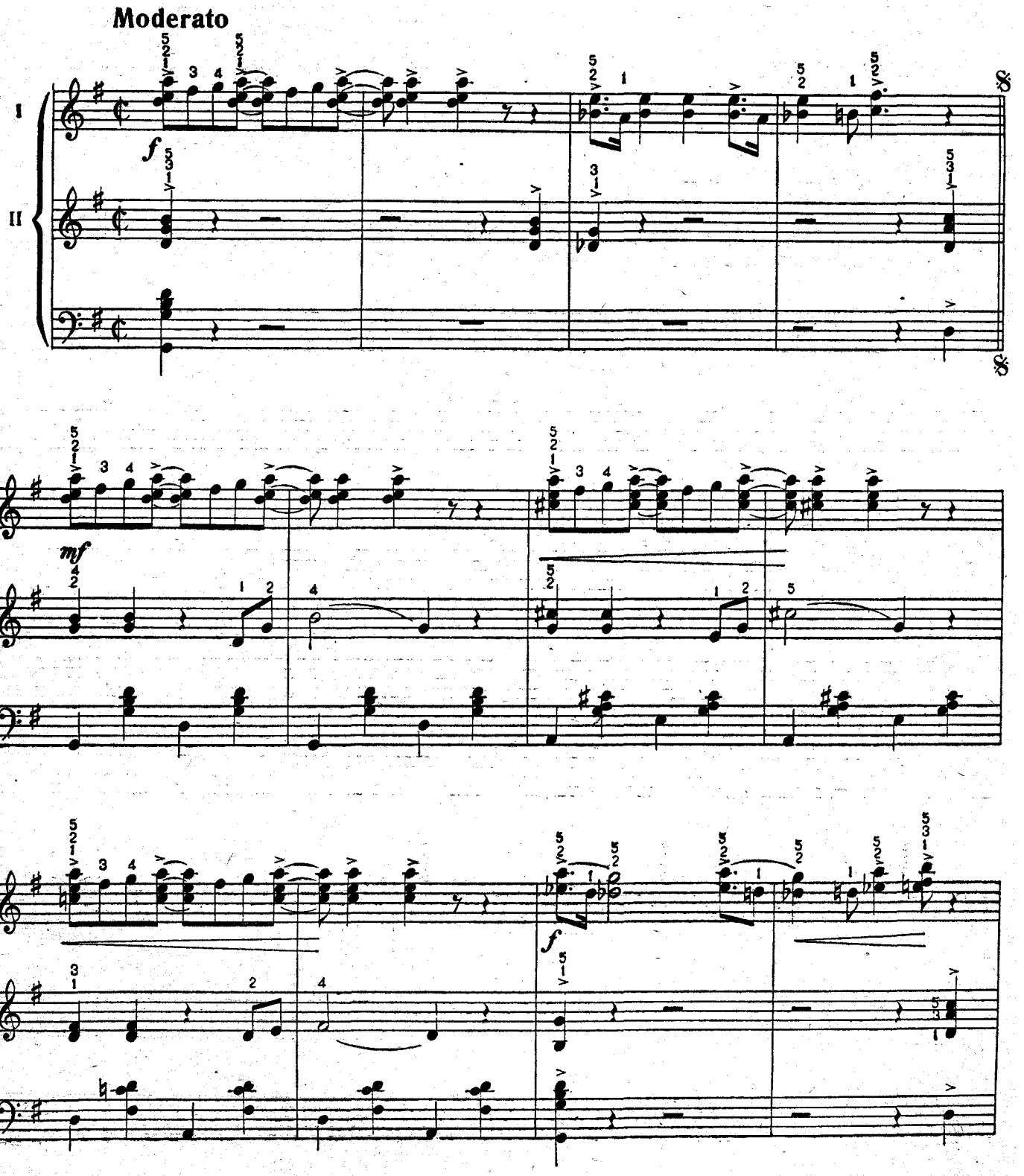

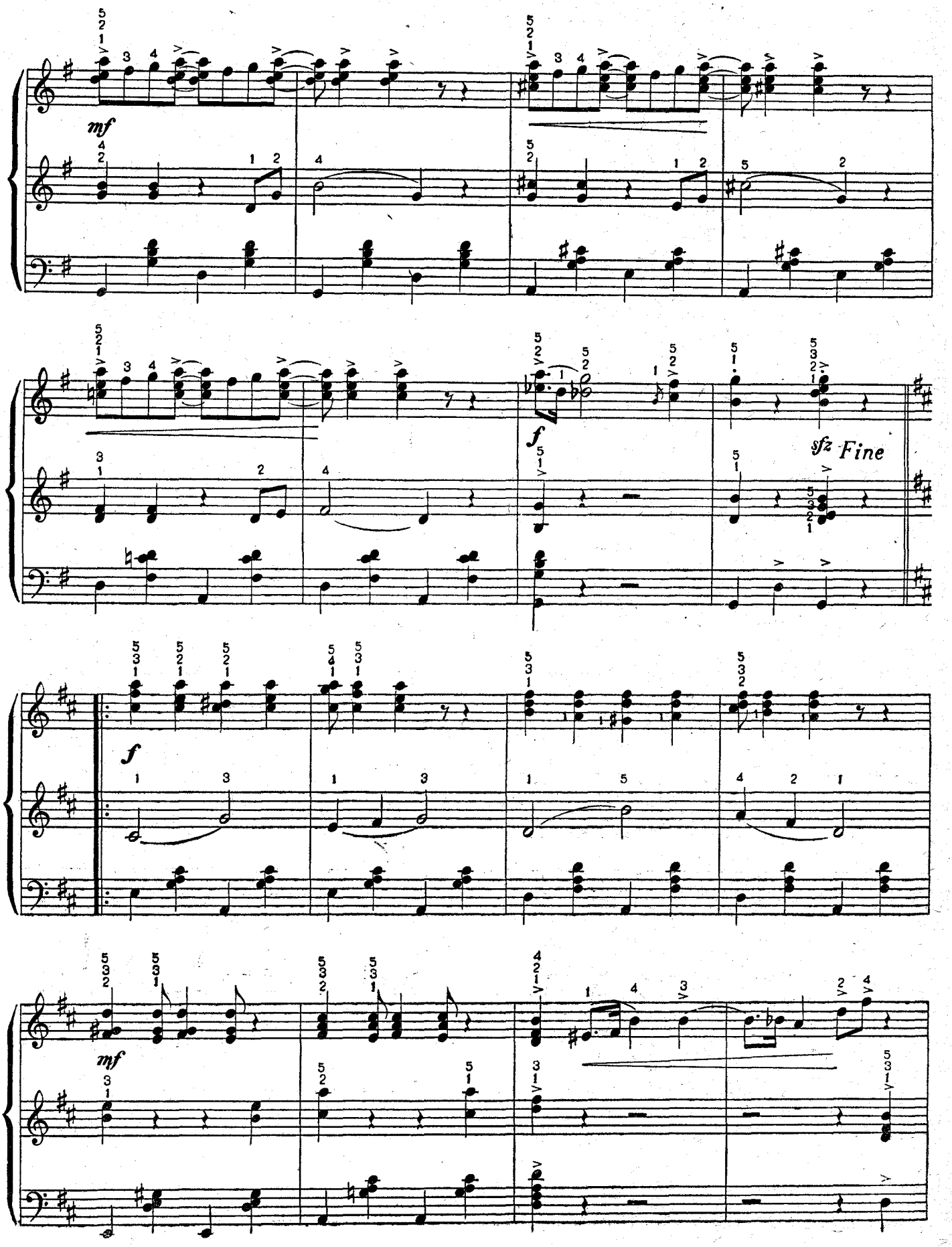
mf
f
sfz
Fine
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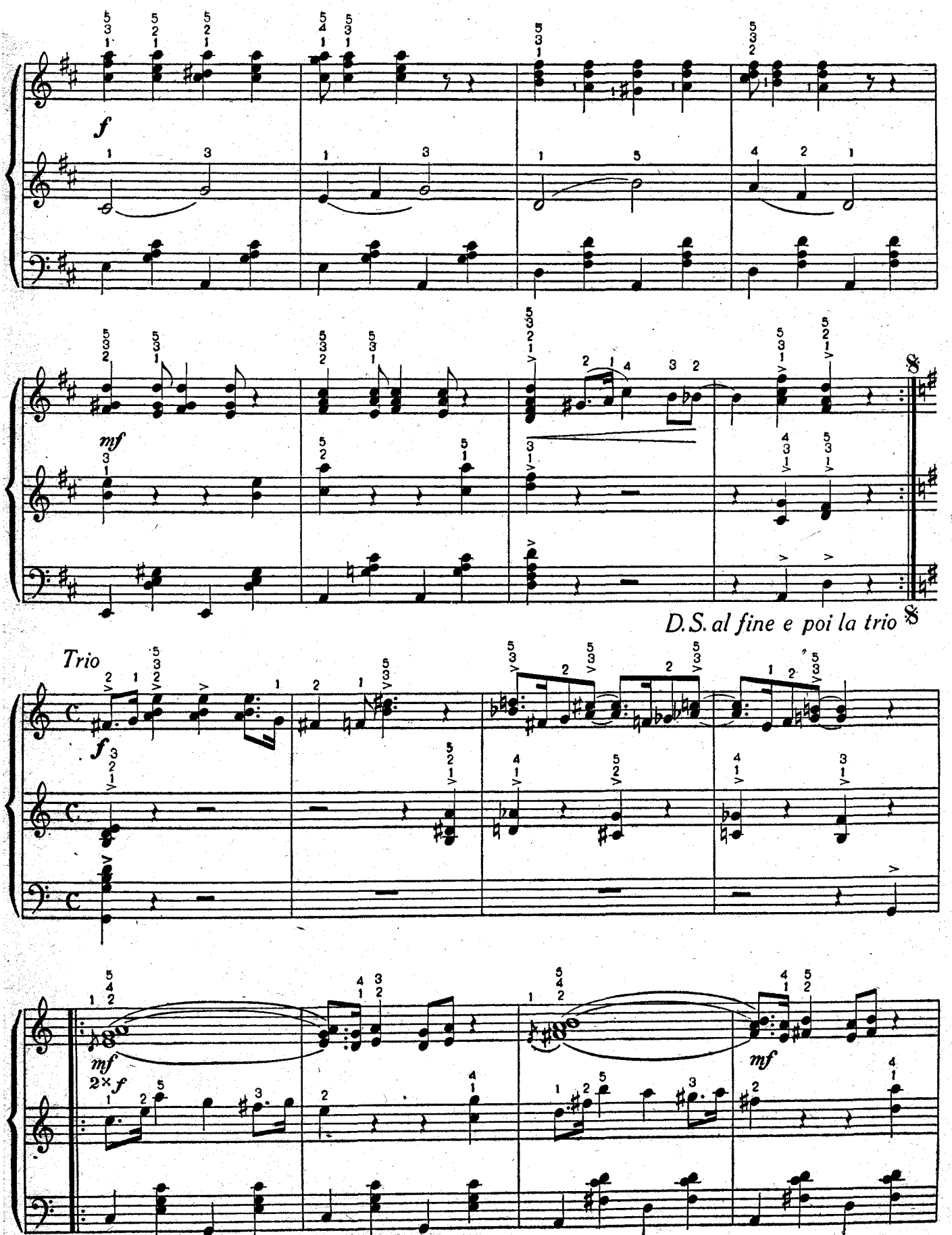
mf


f
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D.S. al fine e poi la trio
Trio
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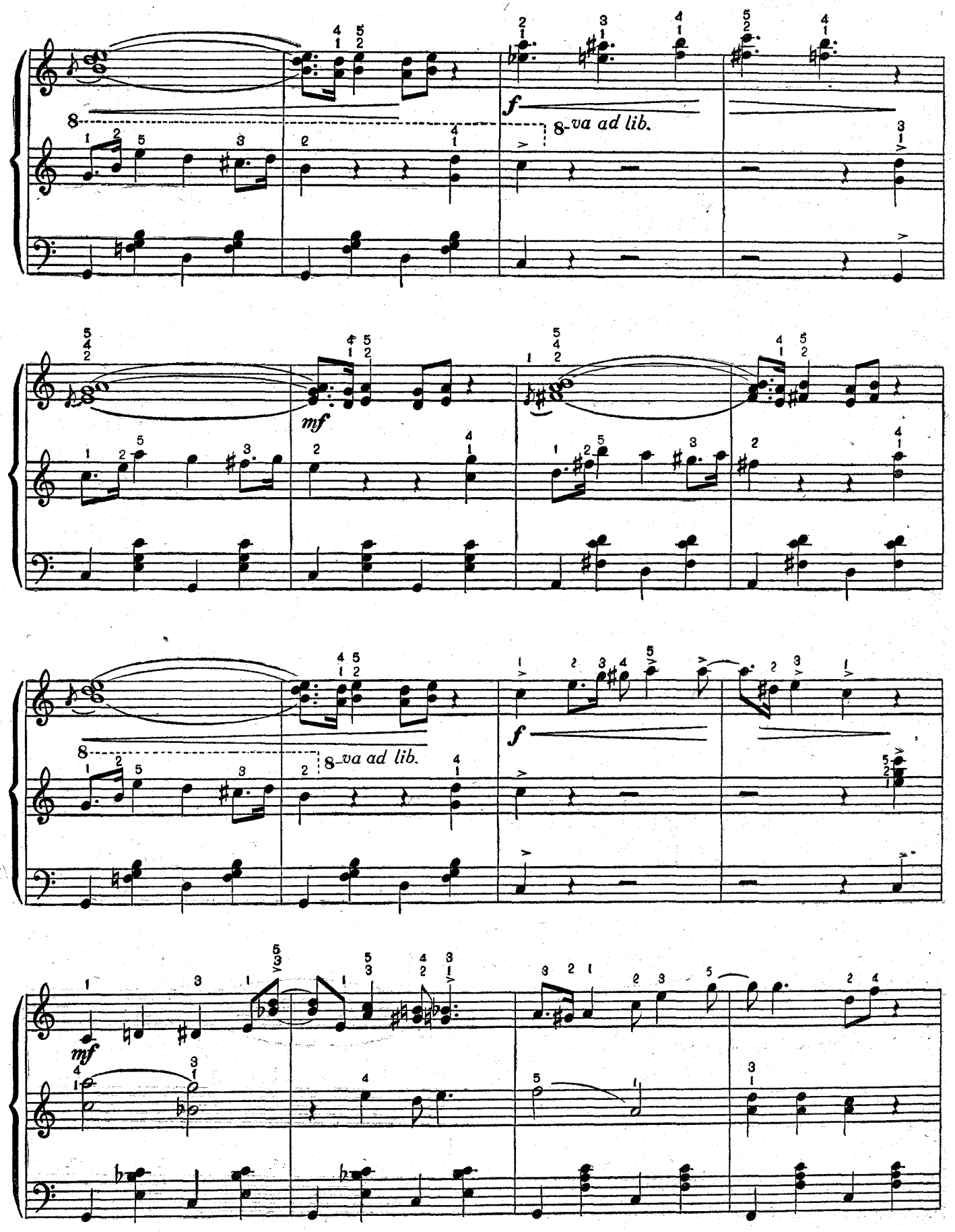
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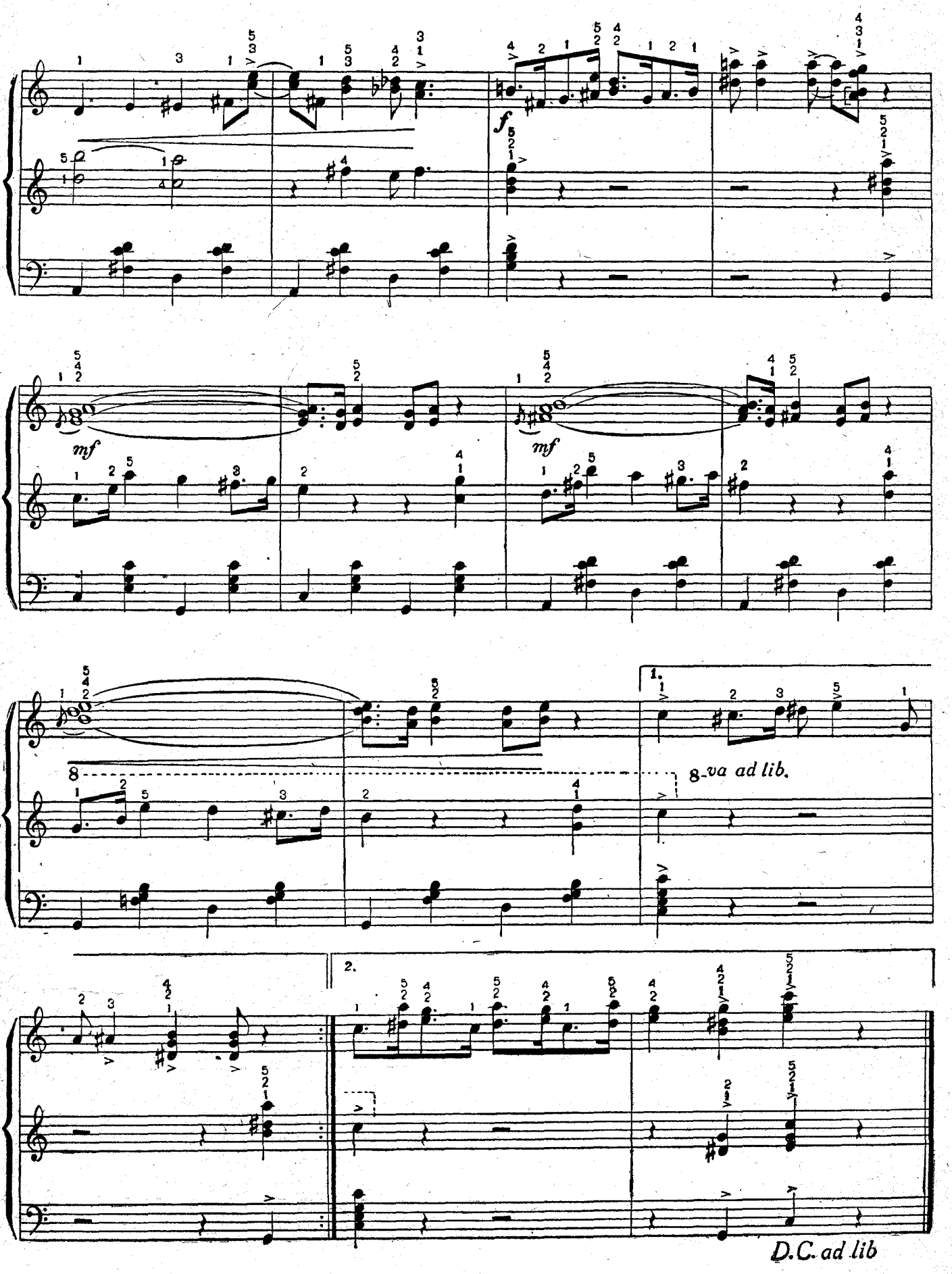
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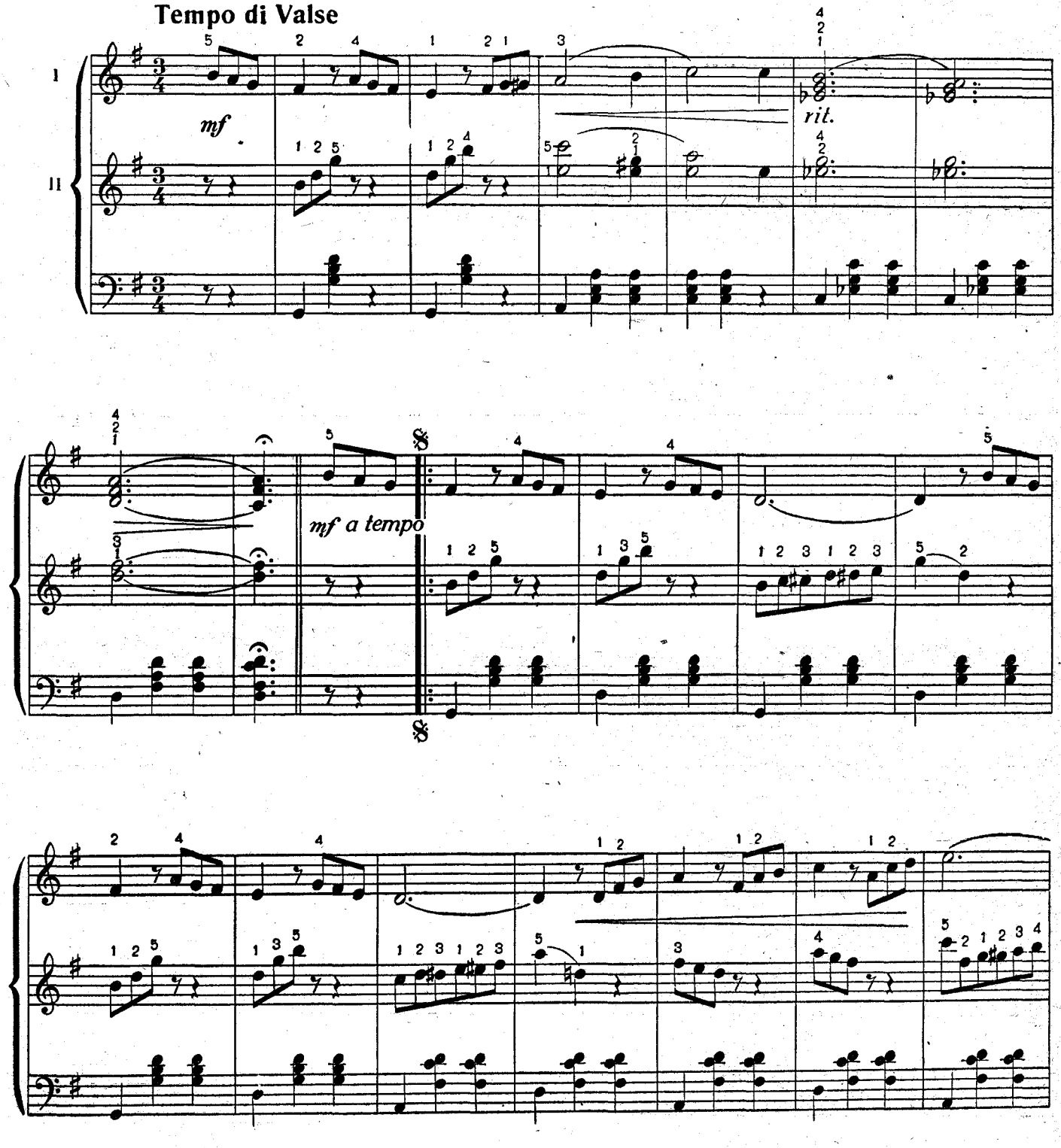
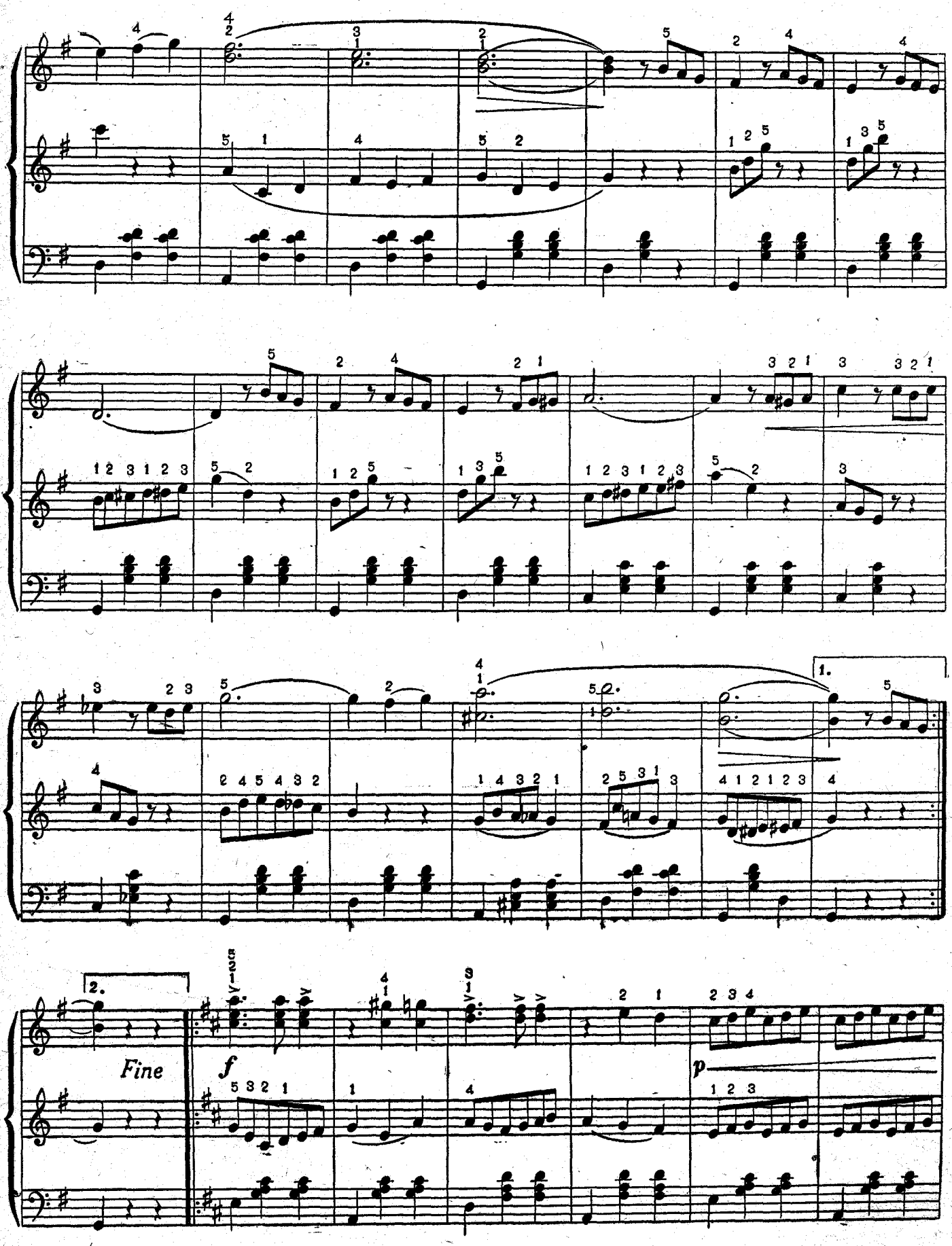
1.
8va ad lib.
2.
D.C. ad lib

Valsas

S. KOKALIS




1.
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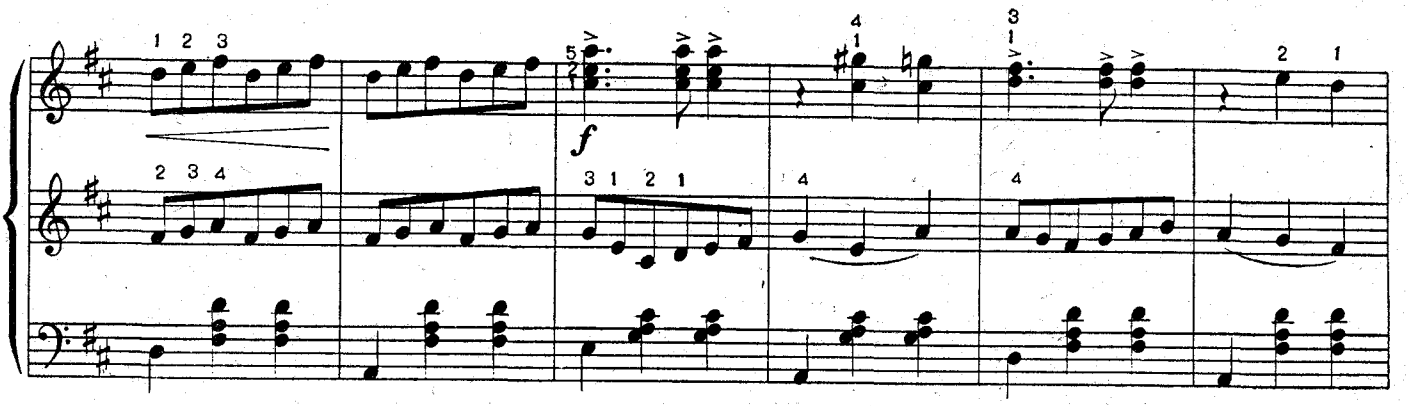

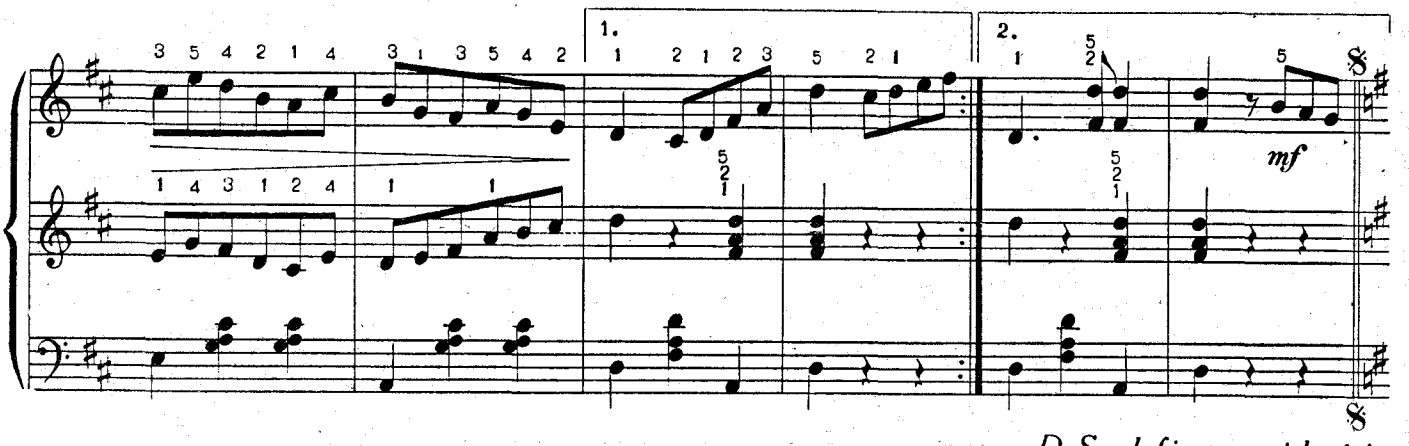

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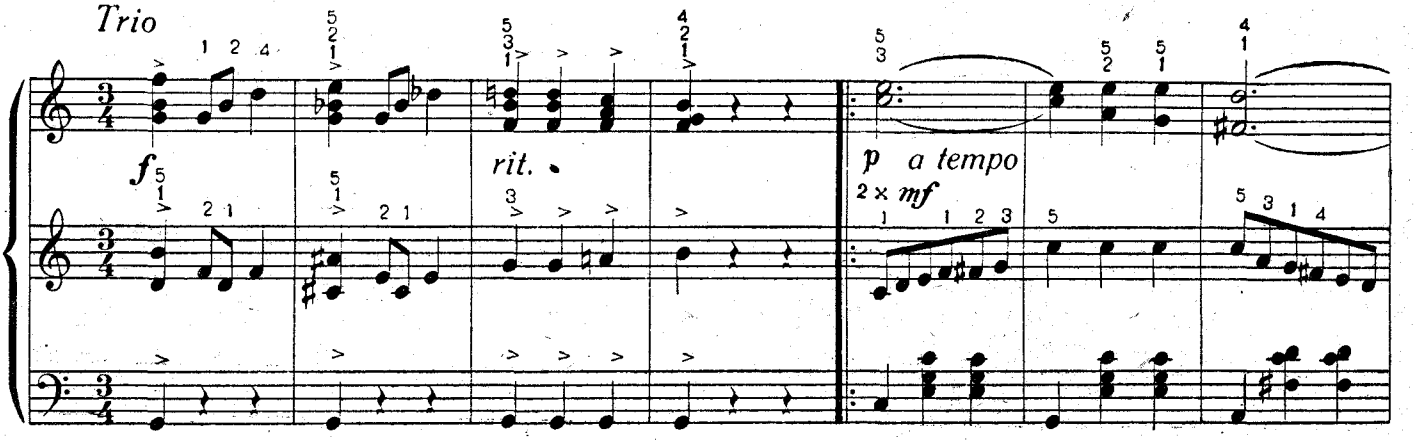

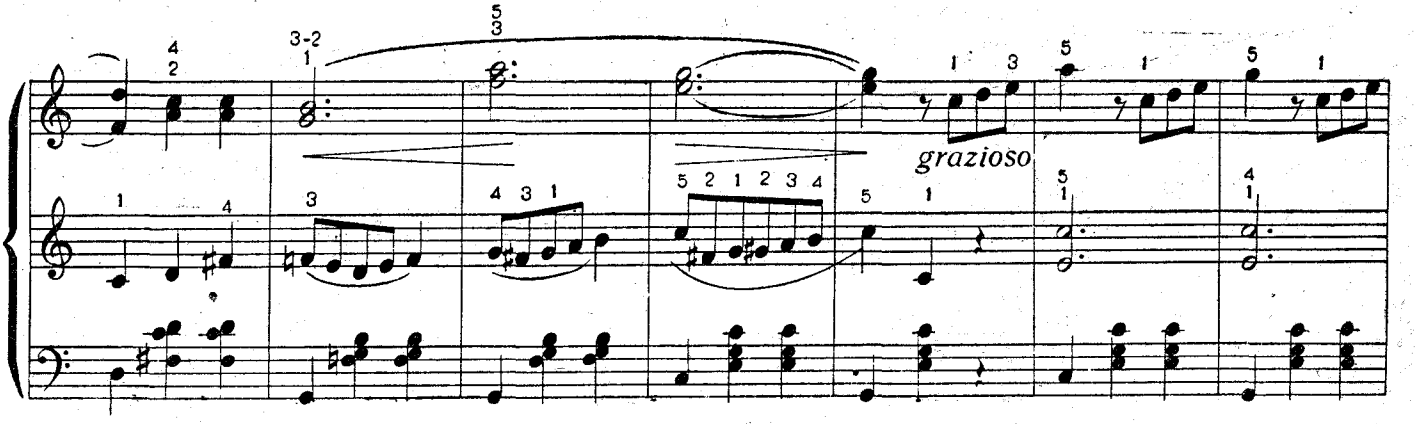

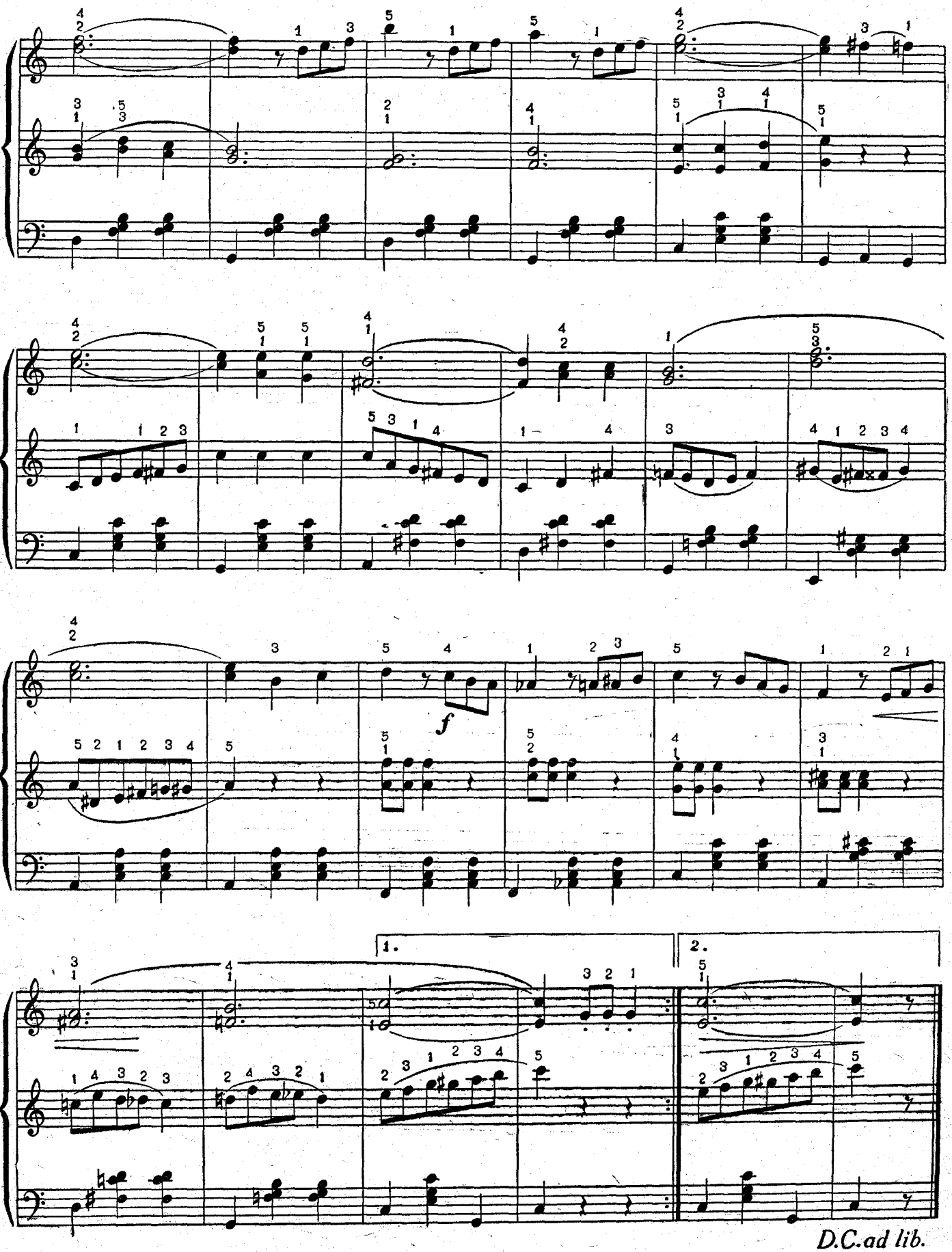
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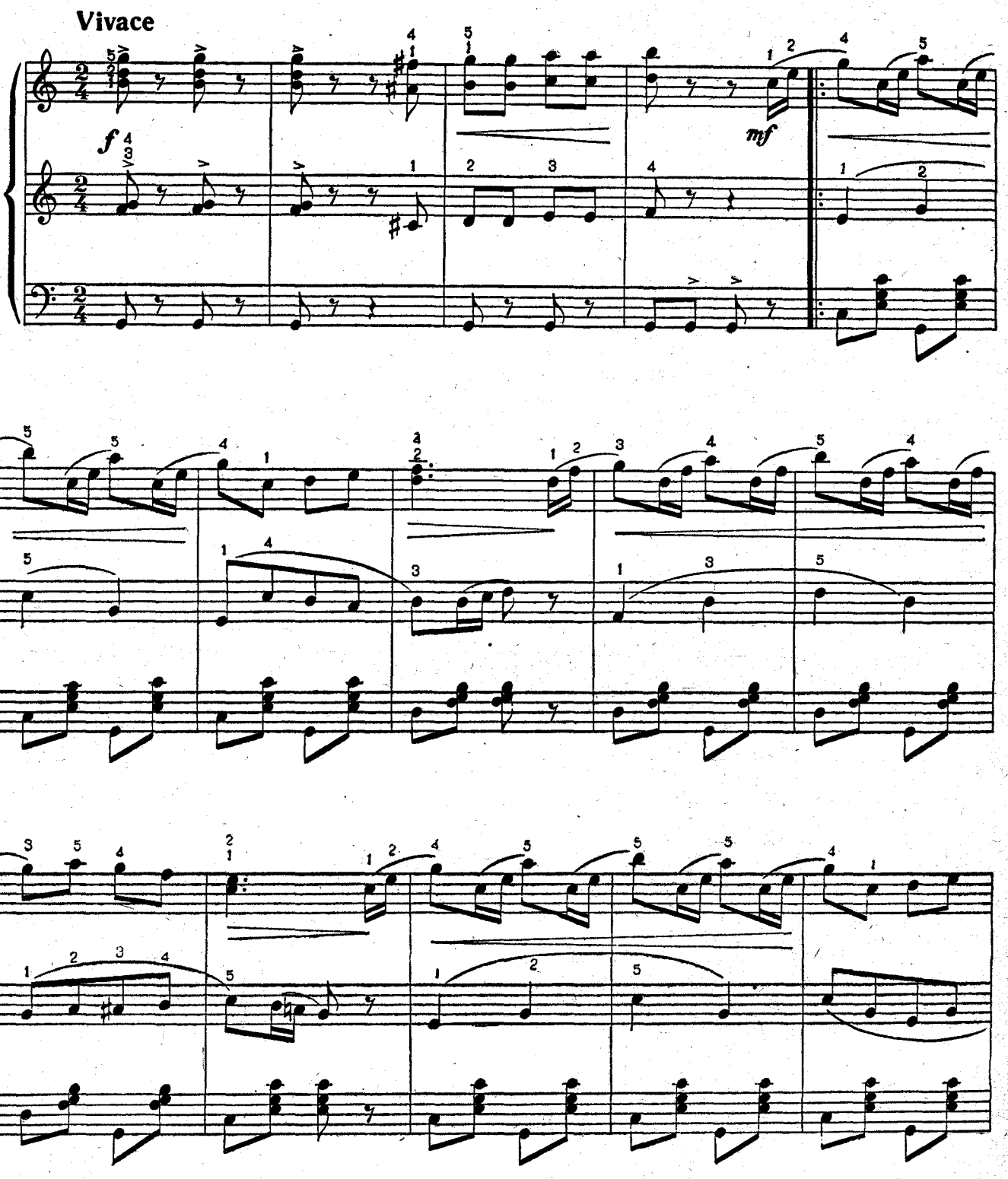
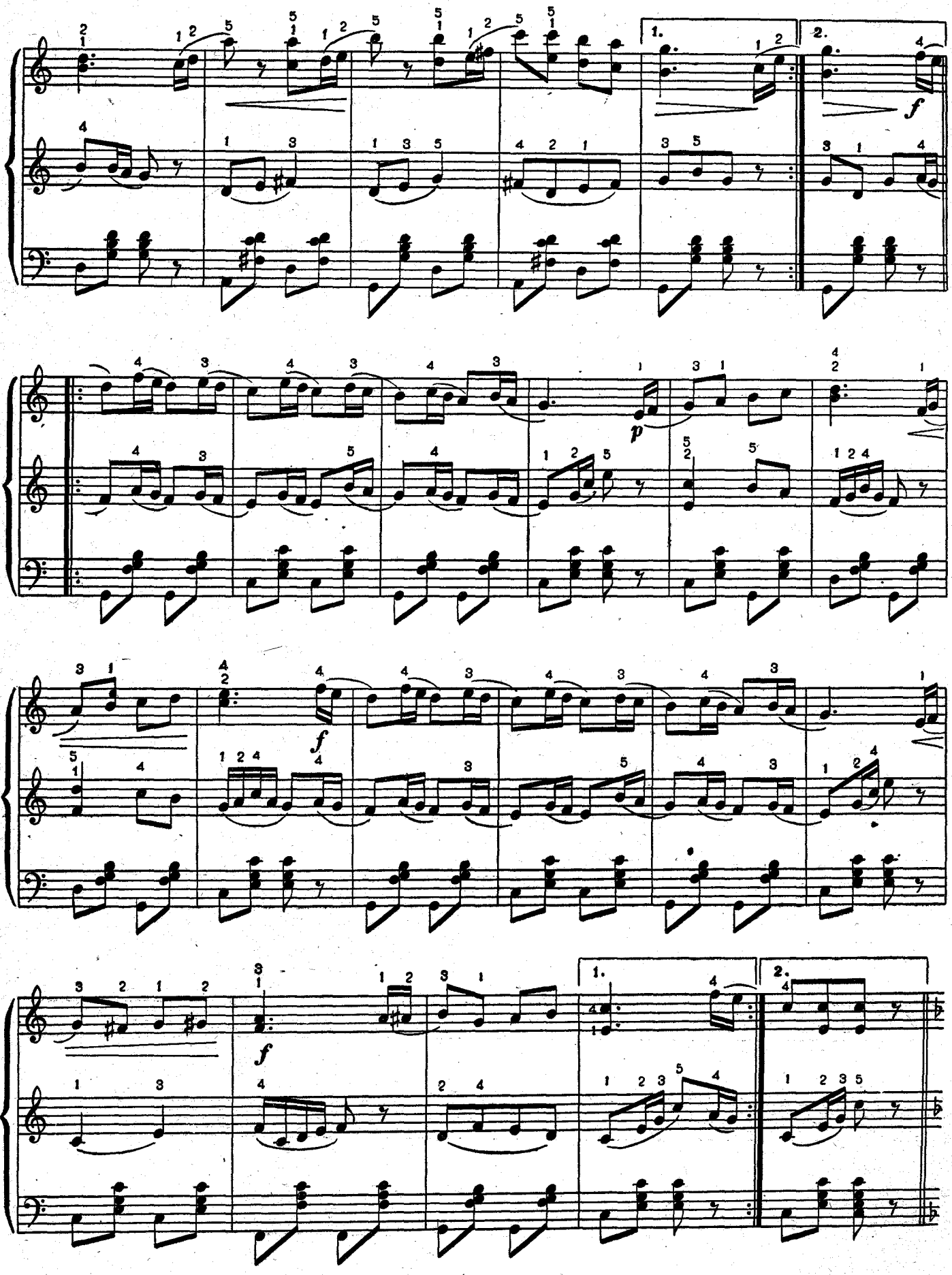
Pašėlusi medžioklė

S. KOKALIS

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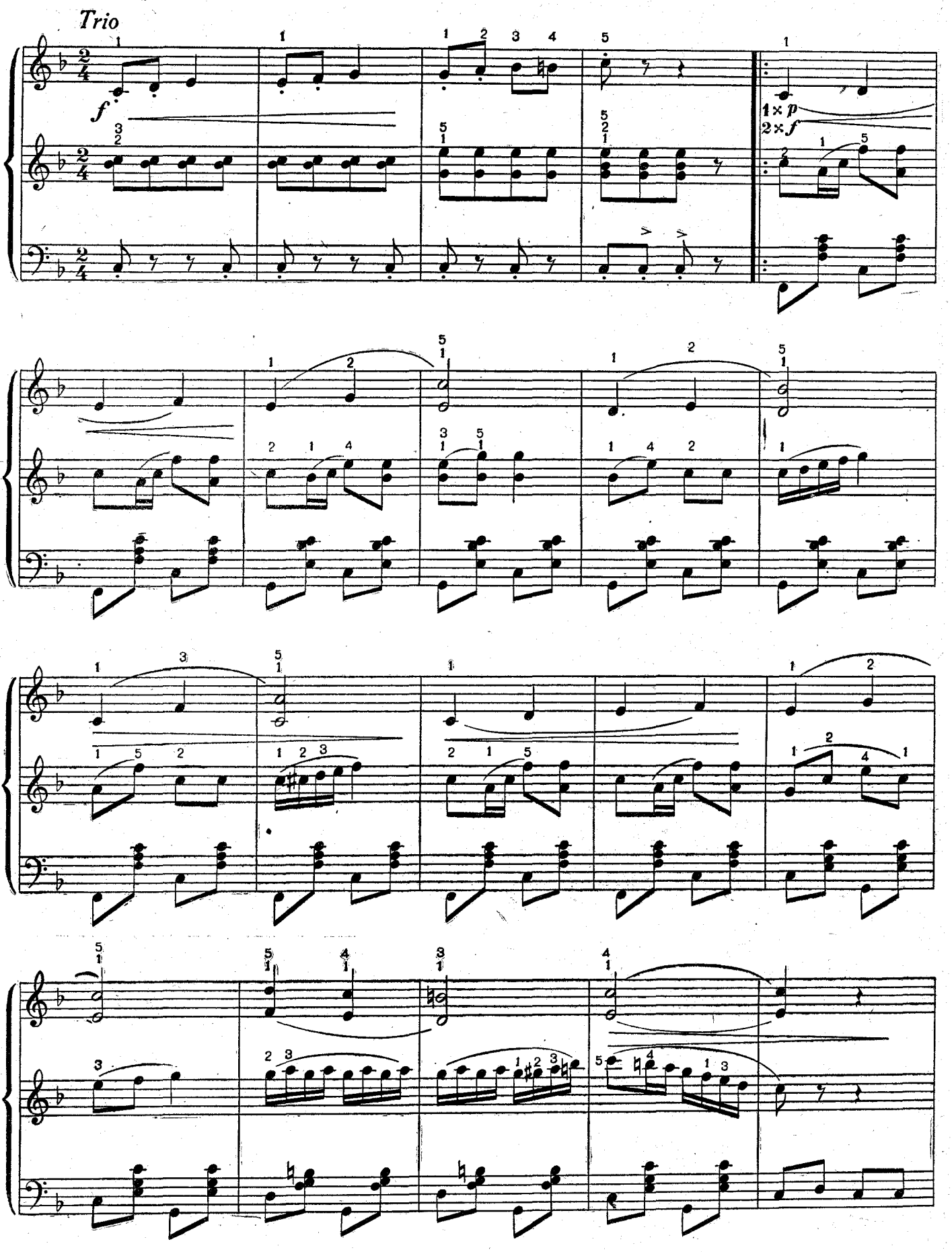
Trio
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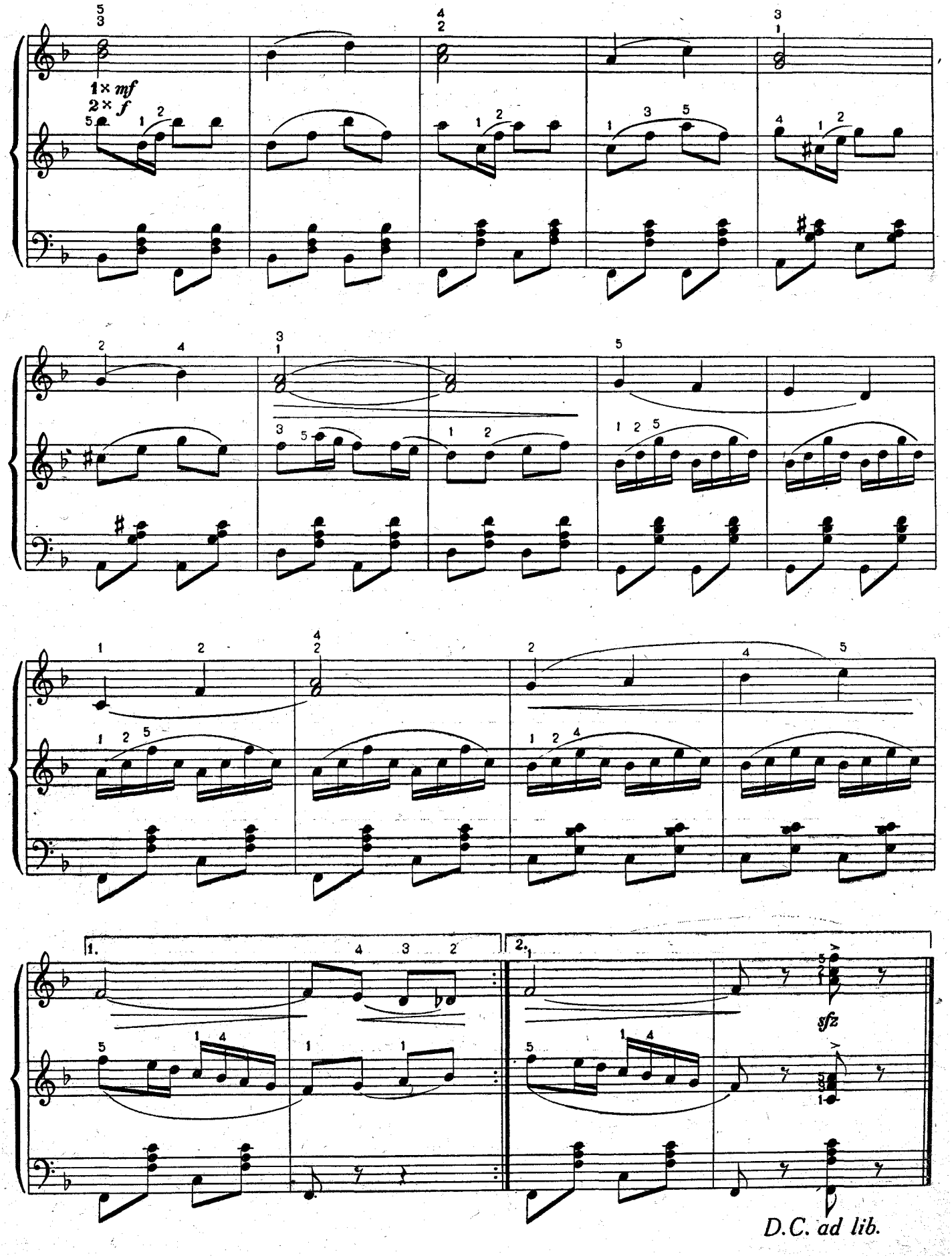
1× mf
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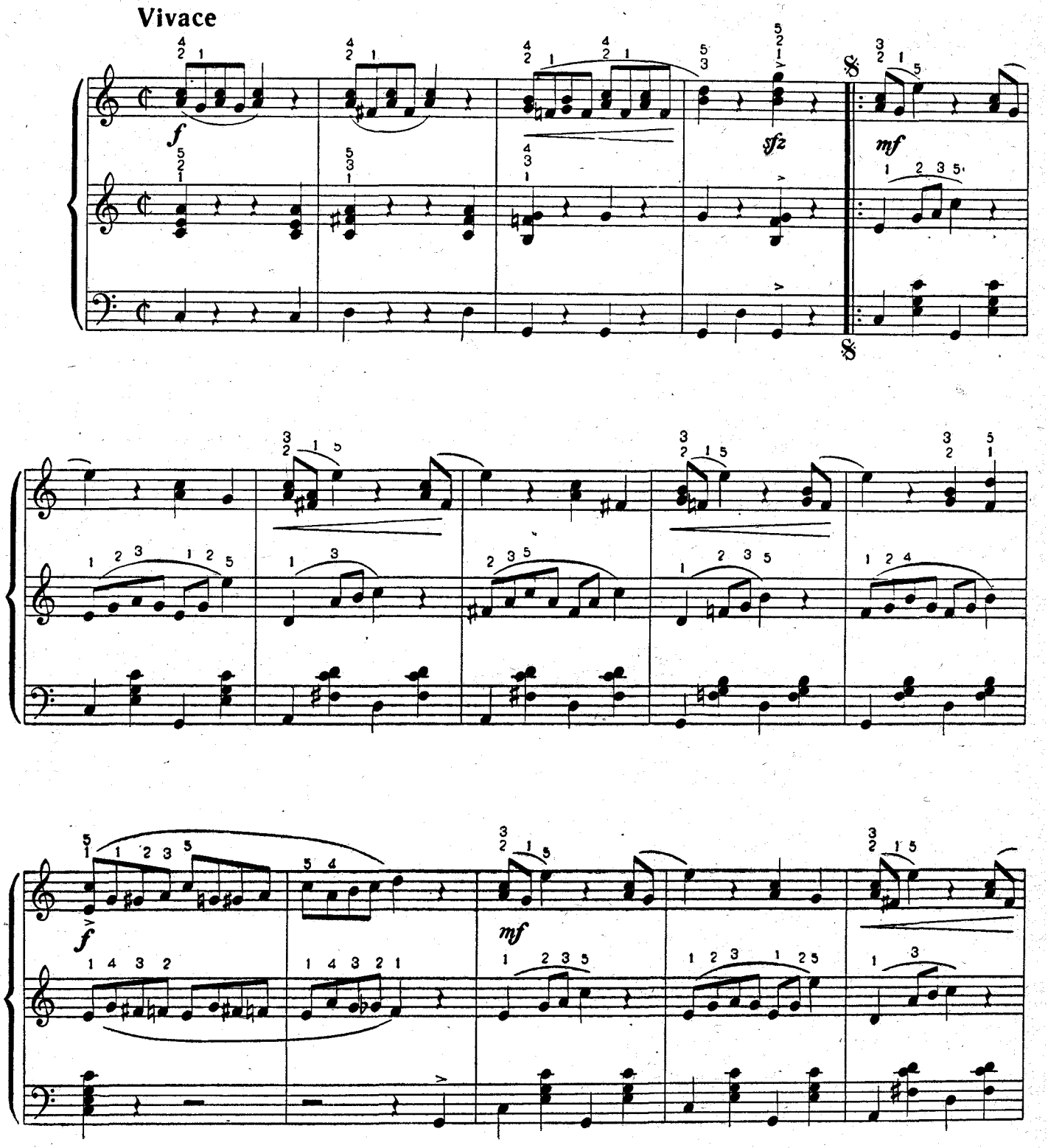
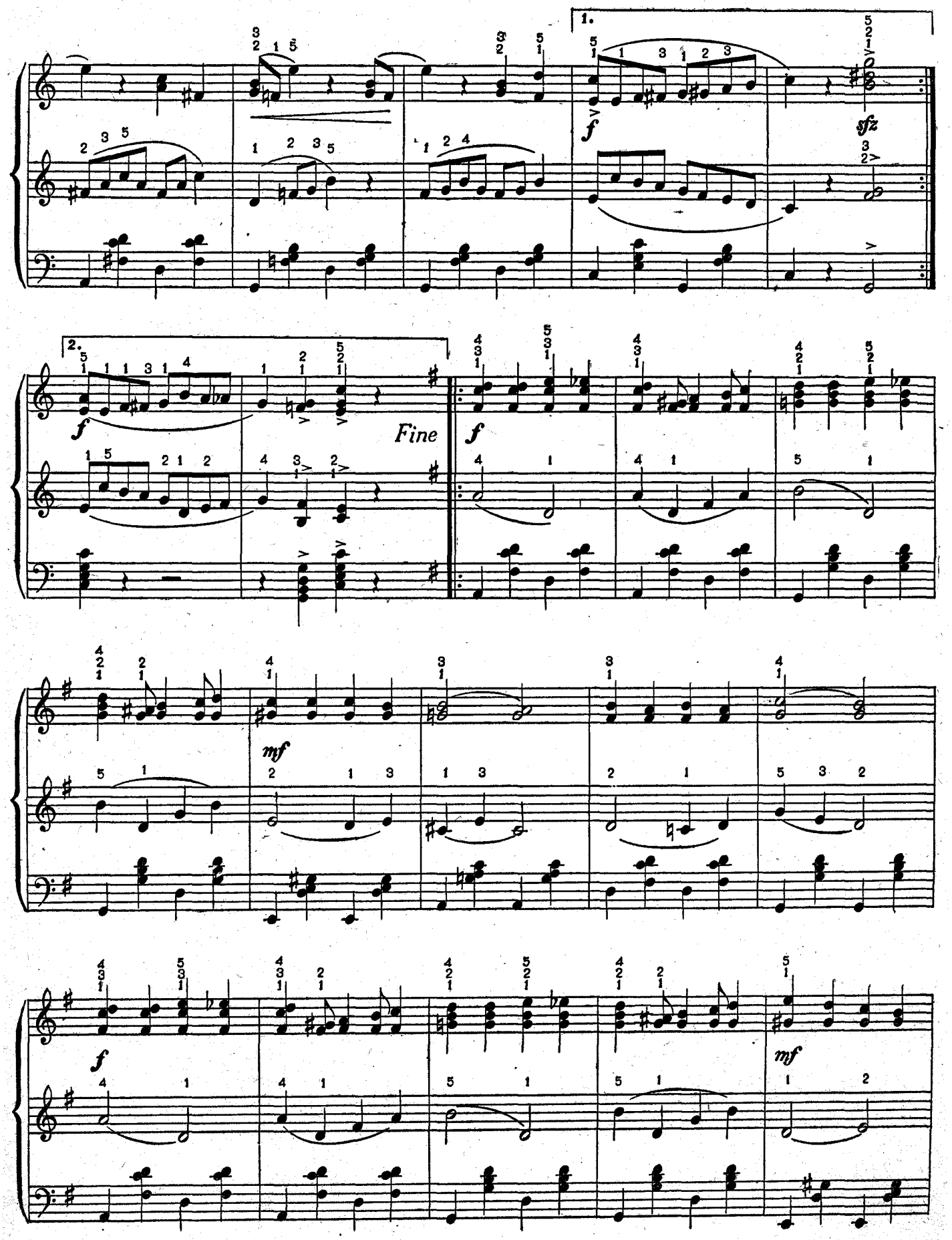
sfz
D.C. ad lib.

Intermeco

S. KOKALIS

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Fine
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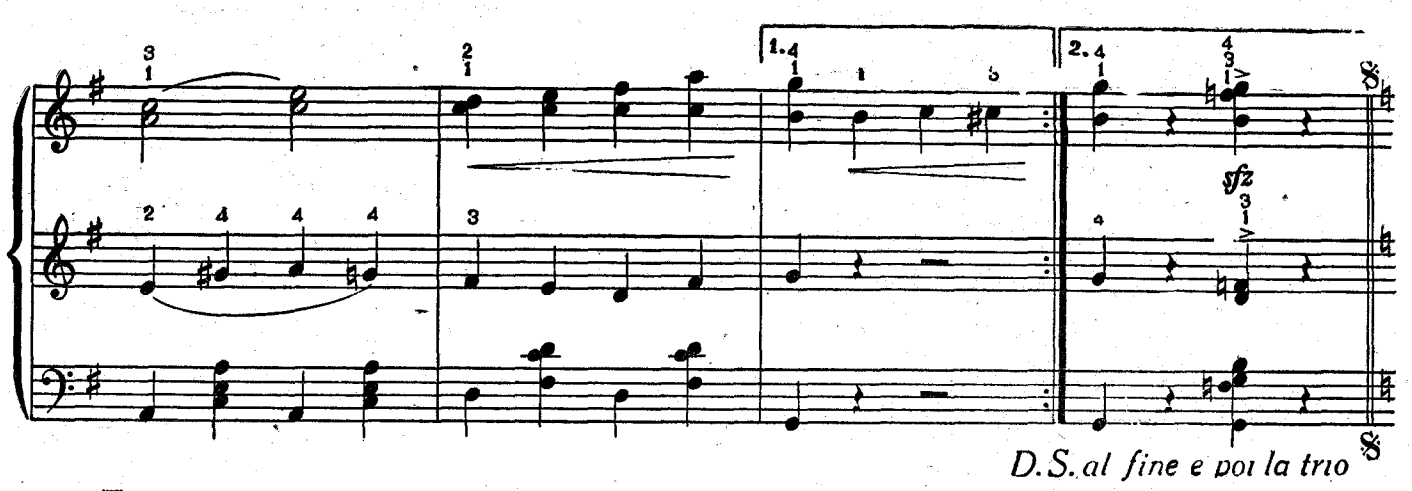
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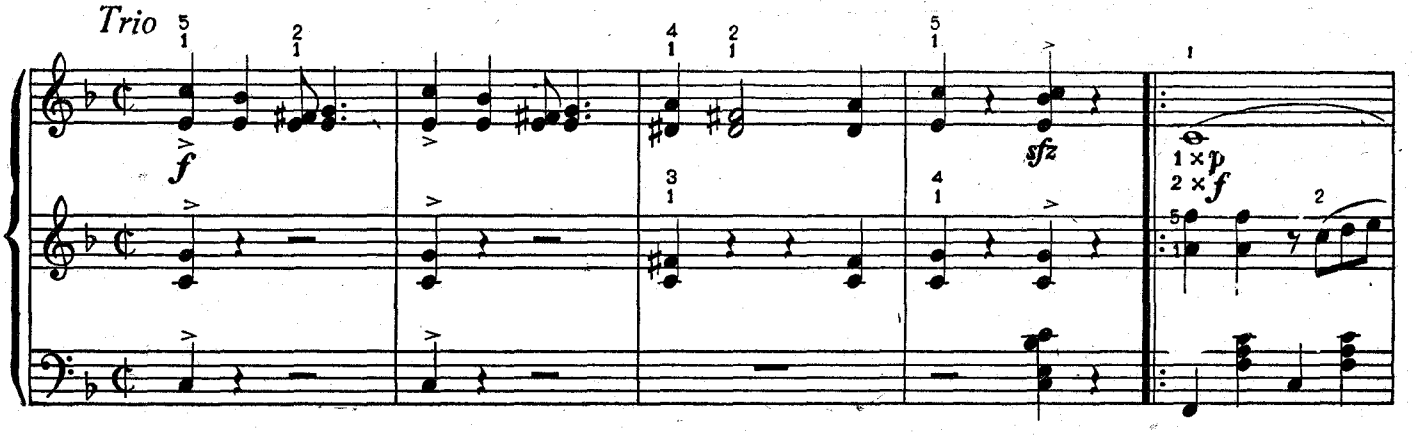
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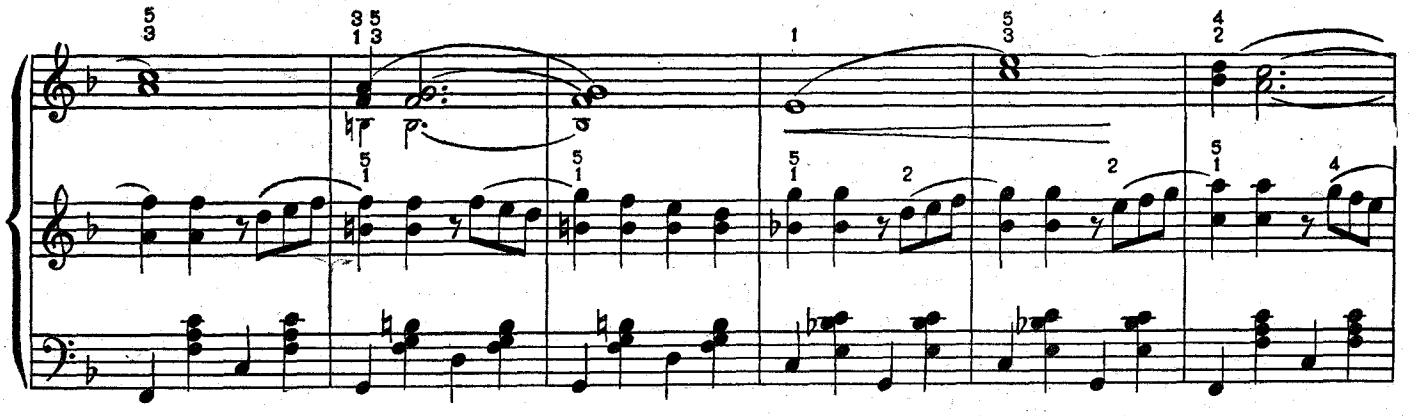

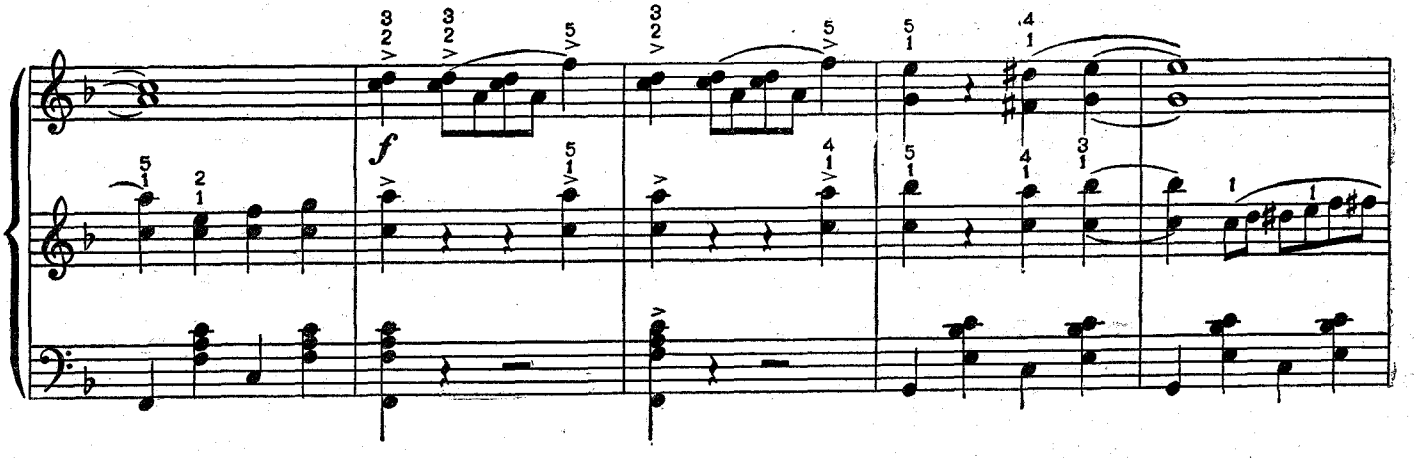
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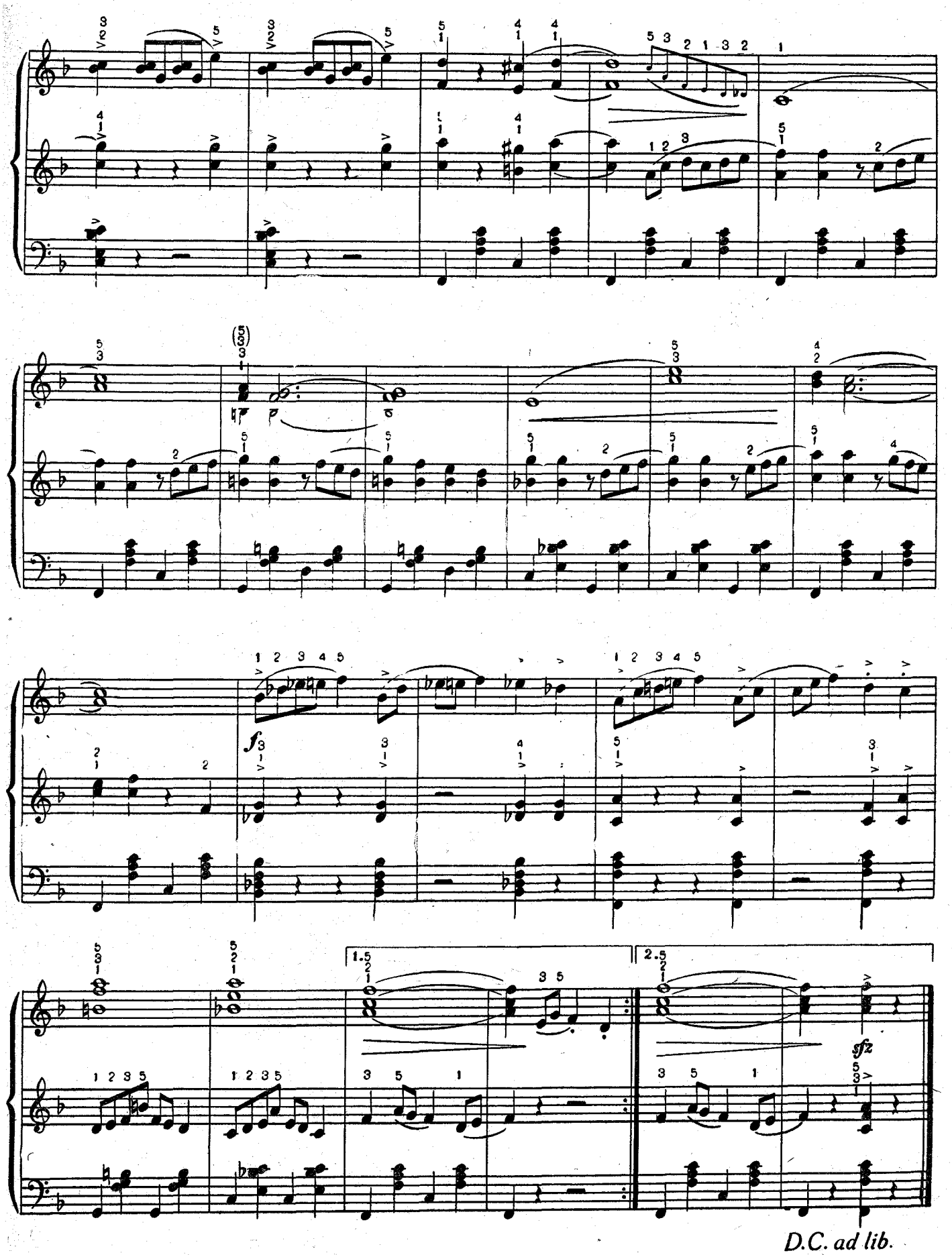
f
sfz
D.C. ad lib.

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П. Четкаускас
АКОРДЕОНИСТ
На литовском языке

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